dwb
The British Journal of Telefantasy
No. 80
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BSB DOCTOR WHO BONANZA...

Introducing
DIRTY WHITE BOY
EARL SLICK ... guitarist extraordinaire, most famous for his work with David Bowie
DAVID GLEN EISLEY ... an amazingly powerful singer – formerly the lead vocalist in Giuffria
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DEBUT Single ...
lazy crazy
taken from the forthcoming album
BAD REPUTATION
Marquee Showcase on June 12th

THIS MONTH marks not only D W B's 80th issue, but also our seventh anniversary of publication, complimented by a surfeit (for once) of positive news (the B S B weekend, the Fenric video, the Radio Times' turnaround on its curtailed listings policy, etc.), though still no firm decision regarding 'Doctor Who's' future (can we expect something conclusive this time by the end of July?). To top this off were delighted to hear of the birth of Cameron Robb to our regular writers Brian and Brigid, weighing in at an impressive 9 lbs!

After seven enjoyable years of editing Britain's longest-running telefantasy-related fan magazine solely on my own, I have finally got around to asking for assistance from anyone with an extensive knowledge of telefantasy, magazine production and access to typesetting facilities to put in a bid to help put D W B together each month. If you feel you could offer a moderate amount of your spare time each month and you live within the UK, please write to me at the editorial address enclosing a sample of your layout and typographical skills and an SAE and I will return a letter detailing the proposed schedule and terms. The addition of an assistant editor to the magazine's ranks should help to maintain our high standards already set and hopefully even improve upon, and certainly the appointment will ease considerably the burden on the production side therefore providing more time to plan and research future issues. To anybody interested, please write in a.s.a.p...

Finally this month, our seventh birthday sees the release of D W B's new single 'Lazy Crazy' from the forthcoming album 'Bad Reputation' which is soon to be released on the Polydor label (see above), so check out your local Our Price like NOW!!

Until next month's bumper summer number...

GARY

CONTENTS: Cover - Jon Pertwee, Patrick Troughton, Peter Davison and Richard Hurndall from 'The Five Doctors' now out on BBC Video; 2/3 - Some truly terrific WHO News this month; 4/5 - The latest video release of 'The Five Doctors' is entered into our Memory Cheats test this issue; 6/7/8 - Another varied assortment of the liveliest telefantasy views in print, by you the reader; 9 - Telefantasy News; 10/11 - 'Star Trek: The Next Generation' Season Three Guide (Episodes 22-26); 11 - The Second Blake's 7 Technical Manual previewed; 12 - 'The New Avengers' is put under the microscope this issue as we review the first two video releases in the series; 13/14/15 - Peter Darvill-Evans explains everything you ever wanted to know about writing a 'Doctor Who' novel but were too afraid to ask, plus an introduction to The Timewyrm... 16/17 - We look at the latest book based on the aborted Colin Baker series, 'Mission to Magnus'; 17 - We see how B S B is shaping up in the telefantasy stakes; 18/19 - An entertaining chat with the multi-faceted actor Michael Wisher, the original Davros (page 19: Michael Wisher as the scheming creator of the Daleks with Peter Miles as Nyder, (c)BBC), Back cover - BBC Video

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THE CURSE OF FENRIC — EXTENDED VIDEO RELEASE

THE CURSE OF FENRIC has been added to BBC Video's 'Doctor Who' schedule, and will be released with twenty minutes or so of extra footage cut from Season 26's transmitted version last November.

The Web Planet and The Dominators, originally re-scheduled for October, have been pulled forward again to September, which means Sylvester McCoy's Doctor's first outing on video could be as early as November, although February 1991 is seen as the most probable release date for this exciting project.

D W B PROVIDED THE SPARK

The decision for the expanded release was made after the story's composer, Mark Ayres, read our interview with Home Entertainment producer David Jackson in DWB#75, wherein interviewer Jeremy Bentham suggested the possibility of such a project. Ayres promptly wrote to BBC Enterprises mooting the idea, and stating that he for one would be available to provide the necessary music for the additional scenes and links.

Both he and director Nicholas Mallett - who has been paid an advance to re-edit the tale - are currently awaiting final clearances to be made before being given the green light to commence work on what will ultimately be a unique addition to BBC Video's range. Artist Alister Pearson is also waiting on tenterhooks to learn whether he will be required to provide a new painting for the release, or if the BBC will opt to use his recent Target artwork or, indeed, a photograph.

Mallett has revealed that most of the un-used footage from the story will be used, except for a couple of scenes which are rather short on action. Mallett was criticised at the time of recording the story for vastly over-running, to such an extent that a bid was placed by the production team for an additional episode of airtime to enable Fenric to go out as a five-parter, but to no avail.

*Mark Ayres released an album of his Myth Makers themes and original tracks on 21st July.

SOMETHING TO SMILE ABOUT: SOPHIE ALDRED, SYLVESTER McCOY AND NICHOLAS PARSONS

TENTATIVE LIST CONFIRMED

An anxious BBC Video have finally admitted, after initial denials, that an advance list of provisional titles purporting to be 1991's **Doctor Who** video line-up - published in recent editions of CT, DWM and last month's DWB - was based on fact and was not the result of a hoax as DWB suggested. BBC Video are concerned that the list, which names story titles currently being considered for next year, should have been leaked so prematurely, and were amazed to learn that the details stemmed from the BBC Shop in Newcastle. However they stress the list is very tentative and indeed changes are already being contemplated.

REGENERATION SET ?

For example BBC Video are dithering over the proposed release of **The Keys of Marinus** next April, and are currently researching into the story's merits and popularity amongst fans to determine whether it should be released so soon. They have also just realised that the scheduling of **The Mutants** next June before other more widely-acclaimed Jon Pertwee adventures is slightly premature, and it has been suggested that this title should be switched for Jon Pertwee's swansong, another 6-parter - **The Planet of the Spiders** - which would dove-tailed nicely into Tom Baker's debut adventure, **Robot**, scheduled 2 months later.

David Jackson, Producer of BBC Home Entertainment, informs us that since his interview in DWB#75 he has been inundated with letters from readers and asks us to point out that all advance information concerning future releases will appear in DWB, so please avoid writing to him unless absolutely necessary!

BSB DOCTOR WHO WEEKEND EXTRAVAGANZA

B S B have unveiled details of a a major and unique event: a 'Doctor Who' bonanza to take place over the weekend of September 22-23rd.

From 9am to 12.00 midnight on both the Saturday and Sunday, the company's Galaxy channel will be **entirely devoted** to **Doctor Who!** The weekend will consist of non-stop screenings of complete stories, individual episodes from stories which do not exist in full, and the two Amicus Dalek films, all interspersed with specially-recorded interviews with stars from the show and documentaries designed to explain the series' concepts to casual viewers.

CLASSIC EPISODES

The BBC have agreed in principle to Galaxy showing anything that exists, in black and white and full colour, and, for the first time ever, are allowing isolated episodes of the black and white era (i.e. **The Crusade 3, The Evil of the Daleks** (above) **2, The Web of Fear 1...**) and incomplete stories (i.e. **Tenth Planet, The Ice Warriors, The Invasion...**) to be shown, provided the formats in which they survive are suitable for transmission.

This news is sure to appease many disappointed at the initial batch of stories transmitted weekly, and is sure to prompt increased demand for squariel dishes from the country's legion of repeat-starved **Doctor Who** fans in time for this historic weekend.

However, although dishes are now filtering through to retailers, demand is still outstripping supply - BSB have sold 40,000 dishes in the two months since its launch, almost double the number that its downmarket counterpart SKY achieved in the same period, and is currently contracted to more than 440,000 homes totalling one million viewers - so interested readers are advised to order from their local BSB dealer as soon as possible to avoid disappointment. More information next issue...

WHAT DO YOU WANT TO SEE ?

In the meantime you can help participate in the event as BSB would like to know what DWB's readers would like to see over the weekend. Send your nominations, together with any ideas you might have for the weekend, to **DWB(BSB), PO Box 1015, Brighton BN2 2YU** and we will forward them on your behalf to the weekend's organisers. Please send in your suggestions as soon as possible as there are just 2 months to go...

LIONHEART, the distributor of BBC programmes in America, has announced that, as of 1992, their contracts with the P B S stations to run **Doctor Who** will be at an end.

Although the series' fate Stateside is unknown, it is possible that with the prospect of a new and improved programme - not to mention the possibility of an increased episode count - the series could be targetted at cable TV or even the networks.

TARDIS
• I • D •

1st and 2nd September, 1990

Following last year's very popular 1-day convention, TARDIS IN DURHAM present a full weekend convention at St Hild's and St Bede's colleges of Durham University.

Registration: One day - £12, Full Weekend - £22
Under 14s HALF PRICE, Under 9s FREE

Guests to date include Sylvester McCoy, John Freeman, Alister Pearson, Peter Miles, Mark Ayres, Nick Courtney and many more.

All proceeds towards a guide dog for the blind

Inexpensive accomodation is available:
Bed and Breakfast £12.50 per night, Half Board £17.50

To register, simply return the form printed below (or a photocopy) together with an SAE to:
Josie Collins, 34 Monks Crescent, Gilesgate Moor, Durham City, DH1 1HD

Please register me for TARDIS IN DURHAM for Saturday / Sunday / Weekend
I'd like B+B / HALF BOARD accomodation for Friday / Saturday / Sunday
I enclose a cheque / P.O. payable to TARDIS I. D. for
£.....

Name.....
Address.....
.....
.....
.....
Age..... Signed.....

CAROUSEL '90

CARDIFF, JUNE 30th / JULY 1st 1990: Something was wrong with this convention from the very beginning - it started on time. What initially struck me were the number of people at the Holiday Inn, especially considering the frankly outrageous prices it was charging for all its facilities.

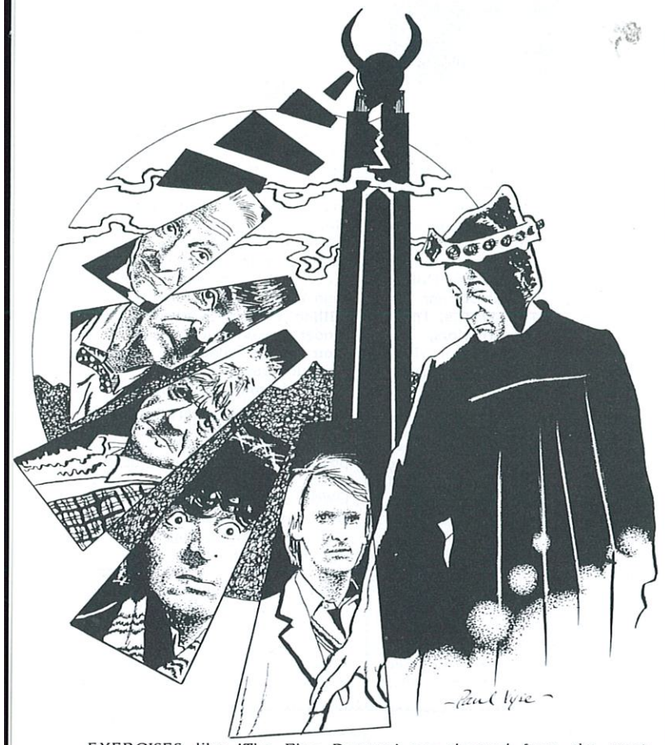
But there were far greater problems than this. At one stage I was chatting to several other people who had been asked to write reviews of the event, and we were all unanimous in the view that it should receive a slagging off, not least for the its lifeless and lethargic atmosphere. There was talk of 'ego problems' on the part of the committee, and the paragraph in the convention booklet requesting that grievances be left until after the event caused some consternation. At times stewards resembled wax work dummies, and the same fatal mistake as occurred last year reared its head yet again - that of proclaiming in advance the attendance of star guests (particularly the much-hyped Peter Davison) only for most of them to fail to appear. Cue mammoth auction session.

It isn't impossible to have a convention without a star billing, but to go around claiming Peter Davison would be appearing when you damn well know you can't be certain, and then to have to sheepishly admit on the day that he won't, does no good whatsoever for people's faith in future events.

In spite of this I can't be entirely negative. The formal convention programme may have been lacklustre, and, as one guest put it, "not terribly well organised", but the capacity for **Doctor Who** fans to have a good time whatever the circumstances cannot be overestimated. The appearance of Jacqueline Pearce, although primarily a **Blake's 7** star, saved the convention from being an instantly forgettable event, and other guests included the **Starwatch** team, Terry Walsh and first timers Mervyn Haisman and Paul Bernard (Pertwee director). With the demise of Honeycomb it will take a couple of exceptional events to restore faith in conventions after this non-outing.

PETER D. LINFORD

MEMORY CHEATS 'The Five Doctors'



EXERCISES like 'The Five Doctors' are doomed from the start. The moment we hear about them, anticipation begins. None of us is immune to nostalgia. We all secretly hanker for that rose-tinted golden age, when things were more magical. Reunions like the anniversary special offer a tantalising opportunity to relive our own personal golden eras.

But golden ages are almost impossible to recreate ten or fifteen years on. Everybody's older, everybody's changed. The unique chemistry of circumstances, personalities and mood of the times that gave the 'spark' to these eras has gone, and is difficult to replicate when even the people who did it aren't sure **how** they did it! Serendipity is a powerful force.

Add to these problems an audience who, no matter how much they may wish to, simply cannot return to the state of mind in which they first saw their particular "classic era", and disappointment is inevitable.

However, a production could still rise above these disadvantages. **The Three Doctors** is deeply unsatisfactory, but is such a jolly, pacey, riotous romp that one automatically relegates disappointment to the back of the mind, enjoying the story for what it is - a camp birthday party where all excesses are forgiveable.

The Five Doctors had no such saving graces. It seemed leaden, self-obsessed, overtly incestuous. I enjoyed it, sure. Strike that - I **loved** it! I sat through it on a high, from the first lump in the throat (brought on by Hartnell's opening spiel) to the last one (caused by Davison's evocative final line and Peter Howell's blending of the old and new themes).

And yet...there was a nagging after-taste of disappointment far more difficult to shake than the dissatisfaction left by the Tenth Anniversary story; a feeling of chances missed, of an opportunity squandered - a sense that, apart from the disadvantages already outlined, **The Five Doctors** had other, heavier odds stacked against it.

Two of John Nathan-Turner's growing obsessions worked against its success. His mania for publicity became overkill, and the audience's already unrealistic expectations were heightened, whipped into a frenzy of anticipation by JNT's promise of "the greatest story ever". Whilst publicity is always desirable, I suspect that the endless trailers, press coverage and features made people sick of **The Five Doctors** before it even went out, coming as they did on top of the Anniversary publicity circus. JNT should also note that publicity is a double-edged sword - it may attract new viewers, but they will not stay if the show fails to live up to its hype. Publicity only increases the producer's duty to turn out a quality product.

The major nail in the story's coffin, though, was JNT's growing insistence on regurgitating the show's past. Originally he used continuity as icing on the cake, to add depth to characters and unify the show into an on-going epic. Lately, there has been a disturbing change, with continuity blatantly promoted centre-stage. Whether because of praise heaped on **The Keeper of Traken** and **Earthshock**, or because he's a self-confessed fan, JNT intends continuity to be his signature. I understand the great temptations of this path, but there are dangers - the programme could stagnate, as **The Five Doctors** clearly demonstrated. It must've been tempting to reunite as many Doctors, companions and enemies as possible, if only to write one's place in the history books, and I can see how discussions must have gone: "Oh...we must have a Dalek...and some Cybermen...and we can't leave the Master out...!", but professionals should resist these temptations. By imposing on a writer twenty-odd largely unrelated characters, whom he must bring together in ninety minutes, one is virtually asking for a heavily contrived story. It says a lot for Terrance Dicks that he accepted such a bizarre brief. Most writers would've died laughing!

To call **The Five Doctors** contrived, then, is not really fair criticism - contrivance was inevitable, given what JNT wanted. The "plot" was merely a device to bring old characters together. Borusa and the Death Zone took second place to the grand reunion of Doctors and companions, serving only as a tenuous thread between set-pieces - kidnappings, meetings, action sequences and cameos.

However, criticism must be made of the nature of these set-pieces. From a team intent on making continuity and nostalgia their trademark, **The Five Doctors** was peculiarly inept. The key to **The Three Doctors**' success - the personality clash between different Doctors - was studiously avoided as we were kept waiting far too long to see them together. Those final scenes were the best, but too little too late. Nostalgia was further undermined by bizarre teamings of Doctors and companions - Susan was kept apart from 'her' Doctor for most of the action, and the Brigadier exchanged only a few words with Pertwee. Most of the returnees were reduced to cameos, and these as phantoms (although Caroline John's **"Sto-o-o-op hi-i-i-i-im!!!"** apparition was deliciously spooky). Even then, Dicks had problems accommodating such a vast cast. Thus Susan and Turlough got completely lost, and other characters were presented in over-simplistic form, noticably shallower than in their own eras - only the Brigadier got a fair deal. Most astonishing flaw was the bland portrayal of the Third Doctor, the character Dicks should know inside out. And, of course, there are breathtaking continuity errors, chiefly Troughton's apparent foreknowledge of his own trial, for which explanations **are** possible, but only convoluted and unlikely ones.

For these reasons, the hoped-for nostalgic atmosphere never came together. The only characters who seemed lifted from their own eras were Tom Baker and Romana because, of course, they **were**! The nicely-chosen **Shada** footage captured their relationship perfectly, but there should have been more - surely a **couple** of Baker scenes could have been grafted into the action? Although it was clever of Dicks to use Baker's absence to pose a threat to the other Doctors, that absence only heightens the feeling that this grand reunion is somehow phoney.

I believe the basic approach was wrong. It's easy to see why Dicks opted for the giant rôle-playing game format, to accommodate the huge cast he was saddled with, yet the events seemed too parochial, lacking an 'epic' feel which might have made the nostalgic excesses palatable. A more obvious idea would've been a grand alliance between Master, Daleks and Cybermen, which would certainly have been a story more likely to grab Joe Public's attention. As it was, **The Five Doctors** was too tied up with the minutiae of Time Lord culture, which means so much to us but must've left the average viewer cold.

But whatever the script's failings, it did offer opportunities for action and suspense - properly directed, it could have made entertaining viewing. Sadly, it was a ragged production. There has been a progressive deterioration in Peter Moffat's work, and whatever his talents in period atmosphere, he was **not** the man for **The Five Doctors** - action adventures need a Camfield or a Maloney. Moffat seemed content to do a bare minimum, leaving the only successful action sequence (the Cyber-massacre) to JNT, and rendering bland the scenes that should have been dramatic highpoints. Some of the results, such as the painfully flat mind duel, or Sarah's tumble down a grassy knoll ("sheer cliff" in the novel, I see!) are risable.

And yet, it **does** look good - in fact, if this is co-production, I'm all for it! The unusual amount of film and location work gave the production a more real, upmarket look than we're used to, even when direction didn't make the best of it, and to give Moffat his due, the Dark Tower was wonderfully sinister and intimidating, especially in that superb shot of Tegan and Hurndall approaching the main door.

Design is mainly excellent, but a side effect of glossy production is that the naff sets stand out even more than usual - just contrast our stunning first sight of the Tomb of Rassilon with the appalling old Russell Harty sets and burger bars that represent Gallifrey. The portrayal of Time Lord culture must be the story's major flaw. The Time Lord's have now been debased beyond belief, robbed of any majesty they once possessed - having inhabited a galactic hairdresser's in **Arc of Infinity**, they have now moved to MacDonald's! Bickering stereotypes living in a cardboard Capitol, even their skullcaps are getting sillier. As for the long-awaited appearance of Rassilon...well, I wasn't expecting such a spectacularly **un**-awesome combination of The Laughing Policeman and something from The Mikado!

The Cybermen reverted to the moronic stooges of **Revenge**, and only Banks and Hardy grasped their mechanistic body movements. Their fellows slouched like surly teenagers. Worst of all, they were presented as gullible and stupid. To be massacred by the superb Raston Robot was one thing, to fall for Ainley's blatant double-crossing was quite another.

In the final analysis it was the actors, aided by Peter Howell's evocative music, who carried this rough 'n' ready escapade. The

current TARDIS crew are the second best we've ever had, sparkling even with substandard material. Davison's performance was as immaculate as ever, although Dicks - like many Season 20 writers - seems incapable of capturing his subtle sophistication. If only Saward would direct them to Season 19! Chris Bidmead left a superb blueprint, why the hell don't they follow it? It was nice to see Davison positively shine in the presence of his predecessors, but depressing to consider that this splendid crew, so recently arrived, are all working out their notices. Much as I look forward to Colin Baker's tenure, I think the change is premature.

Pat Troughton stole the show, of course, and probably kept Joe Public watching with his hilarious rudeness to Crichton and his misbehaviour in the tomb. Nicholas Courtney was on top form, trudging through the Death Zone with world-weary trepidation. Elisabeth Sladen effortlessly rose above bland lines to retain her 'Best Companion' crown, and Jon Pertwee's infectious zest diverted attention from his woefully uncharacteristic dialogue. Sadly, Carole Ann Ford was not so lucky. Faced with no written character, she had to improvise from very routine lines. Thus we get no idea whatsoever of how Susan had matured in her life on Earth - it was like a middle-aged woman playing a teenager! Another opportunity wasted.

Anthony Ainley had lots to do, and did it with obvious relish, but this new Master has lost the psychotic edge prominent in **Logopolis**, and Ainley is in severe danger of becoming very hammy indeed and is a danger that needs guarding against. Paul Jerricho was a bitter disappointment after **Arc of Infinity**, but his death was a nice shock. Philip Latham, constantly searching for his cue, underplayed Borusa alarmingly which diluted the shock value of this veteran **Who** character turning bad.

Of course, all eyes were on Richard Hurndall, who acquitted himself reasonably well. His much-vaunted resemblance to William Hartnell is non-existant, as the opening clip only emphasised, but he captured the spirit of the First Doctor, albeit in a softer form, and his first meeting with Davison was a gem.

All in all, then, mixed feelings. On an emotional level I loved every minute, but then I would - I'm the kind of person it was aimed at; a dyed-in-the-wool **Doctor Who** fanatic who'd happily watch **anything** that featured actors reprising their rôles in it. Looking at it less dispassionately, I have strong reservations. If this is the way the show is going, then, like Season 20, it is too cliquey. **Doctor Who** is playing to its cult following, preaching to the converted, and in playing to such a narrow section of the audience there is a very real danger that the rest of the theatre will walk out.

That said, I'm glad JNT isn't leaving yet. I have a great regard for the miracles he performed in Seasons 18 and 19, and I would hate to see him leave on such an anti-climatic note. Hopefully Season 21 will reject the narcissism that has characterised the anniversary year and, in doing so, has made it feel so stale, and come out with all guns blazing, sending Davison's Doctor off in a blaze of glory...

TIM MUNRO (aged 16)

	STAR * RATINGS		
SCRIPT	**	COSTUMES	**½
ORIGINALITY	*½	MONSTERS	**½
DIRECTION	**	SPECIAL EFFECTS	****
ACTING	**½	MUSIC/SOUND EFFECTS	****
SETS	**½	OVERALL STORY	**½

TOTAL = 52%

ST:NG ON BBC2? WHAT A RELIEF!

Neil Hunter, Chester (20-6-90)
THE NEWS that 'Star Trek: The Next Generation' is to end up on BBC2 comes as something of a relief to me.

The track record that Jonathan Powell has with regard to science fiction is poor to say the least. If your banner headline (re:DWB#78) is correct, then Paramount have a good grasp of the state of British television and the BBC in particular. After all, how many other television companies have been keen to kill off a global success story by leaving it at the hands of an incompetent producer ?

The fact that **ST:NG** will **not** be in the clutches of Jonathan Powell can only be a good sign to all fans of decent science fiction. When he first arrived as Controller of BBC1, I thought the BBC had been saved from the downmarket trend initiated by Michael Grade, and had instead moved into a new, dependable era. This has proved not to be the case, and BBC1 began the slide into stagnation. After all, if BBC1 has to rely on ratings success from old episodes of Bread and Some Mothers Do 'Ave 'Em, etc., then something is seriously wrong somewhere. There have been pitifully few successes since the arrival of Powell, and most of those were devised **before** his posting.

Although Paramount is a commercial organisation, its opinions about things artistic seem to tower head and shoulders above those of BBC sixth floor management. For example, I am sure that in the long-run more people would miss **ST:NG** than the appalling Flying Doctors. Paramount cares more about its own output than the BBC does and is going for BBC2 just so that the episodes will be broadcast in the right order, and away from the bigoted Powell.

The sad thing about Powell is his presumptious attitude. Personally he does not like science fiction, and therefore he feels entitled to ignore the demand for this genre. I am predicting that the new **Star Trek** will be a success with British viewers, since my own family - not particularly interested in science fiction - have grown to enjoy **ST:NG** via the rental videos availble. In fact, they will sit through an entire tape without complaint. But, of course, Powell says "I have seen it, it is rubbish", full stop. A lot of people have said that about his drama productions, but somehow they always seem to reach our screens.

The enjoyment of science fiction relies on the imagination of the individual, and since I now have to rely on videos for the better half of my enjoyment, I am more than a little peeved at the intolerable attitude of a single individual who believes that the opinions of a sizeable proportion of people can simply be ignored.

Back in 87/88 I was one of those in favour of moving **Doctor Who** from BBC1 to BBC2.

It only takes a very few level-headed decisions to get a 26-year success story back on its feet. Instead the programme is now stuck in limbo, and effectively in cancellation. The future of SF looks grim on BBC1, but at least BBC2 still seems to have faith in the genre. SF now firmly belongs on BBC2, and Powell can deal with **his** channel in any way he sees fit!

VIDEO CHARTS PROVE POWELL IS WRONG

Christopher Allen, Sheffield (1-6-90)
It's no wonder JNT was kept on as producer year after year if the BBC's current (farcical) position is anything to go on. It seems they **still** can't work out who should make it, despite the number of quality candidates. Or is this really the case ? BBC Enterprises' stand on Coast to Coast (ref:DWB#78) seemed arbitrary and absurd, indeed the whole Cregeen/Enterprises 'argument' seemed a little spurious. Could it be that it exists solely to delude the fans into thinking that **Doctor Who** will return as promised instead of being allowed to quietly fade away ?

Nice to see confirmation of **ST:NG** finally arriving on British screens. Isn't it odd that we've had to wait three years for Picard and Co., yet rubbish like Dallas and Dynasty is snapped up and shown as soon as possible. Video of course is the reason, or rather the amount of money CIC can generate from rental and sell-through. Strange when you consider science fiction isn't supposed to be popular anymore (right, Mr. Powell ?). I wonder what he makes of the success of **ST:NG, Star Trek, Blake's 7, Doctor Who** et al in the sell-through charts ? I bet he wishes some of **his** current programmes were as 'unpopular'.

ST:NG TREATS IN STORE...EVENTUALLY

Bryan Jenner, Calgary, Canada (23-6-90)
Several points to share. Firstly, never have I felt so cynical about the future of **Doctor Who.** Is there a Guinness World Record category for most delayed announcement ? Mr.Cregeen's statement that he wants to find the best possible way to take **Doctor Who** through the 90's is so vague and interpretive that it is pointless to give any weight. The "best way" could be to show ancient repeats; to sell it on videocassette; or to confine it to literature or cinema. I will remain unimpressed by any future BBC statements unless they are of a "show don't tell" nature.

On a more positive note, the third season of **ST:NG** has just finished on what has to be the most impressive cliffhanger I have ever seen on television. **The Best of Both Worlds** was fifty minutes of gripping and tense atmosphere that left me speechless. In fact, the latter half of the third season is some of the most excellent television I have seen in years, and far surpasses the drivel that made up Seasons One and Two. Britain is in for a real treat once you get past the awfulness of the majority of the first fifty episodes. Believe me, it's worth the wait for classics like **Sarek, Hollow Pursuits** and the season finalé...

Steve Rogers, Suffolk (30-6-90)
Since when has **ST:NG** been a bastion of BBC1 ? **Star Trek**, yes, but **The Next Generation** is a new show and will have to find itself an audience, something it has a better chance of doing on BBC2. I'm sure **Quantum Leap** would have flopped had it been screened on BBC1.

Why are BBC Video planning to release **The Mutants** on video ? My greatest memory of this story was wishing it would end! Yes, I would love another Pertwee/Manning release, but I'd sooner settle for **Planet of the Daleks** or, better still, **Frontier in Space** with Roger Delgado.

Speaking of flops brings me to BSB's **Jupiter Moon.** Oh dear, oh dear, oh dear! If you thought watching ten consecutive episodes of **The War Games** was hard going, try the omnibus edition of **Jupiter Moon,** all ninety minutes worth! it was only the knowledge that **Doctor Who** was on next that kept me watching. There is no action, no pace, no credible acting, no instantly likeable characters - a must for any soap fan! It would help if the storylines were credible - in the edition I saw the satellite/space station was prevented from being broken up into two craft when someone discovered it was a listed building(?!). I ask you. I also have to disagree with Mark James (ref:DWB#77). The sets are not striking; they are dull, lifeless, and do not convey the fact that they are on a space platform at all. As for the shuttle, well, that has to be seen to be believed - absolutely cringe-inducing.

Before I finish my rantings, whatever happened to **The Time Tunnel** episode guide, and how about doing a complete guide to all 18 episodes of **Red Dwarf** in the run-up to the fourth season ?
ED: The Time Tunnel episode guide will be appearing, finally, next issue, and we will consider doing a Red Dwarf guide once Season Four has been aired.

"DOUBLE TAPE PACKS CON THE PUBLIC!"

Alan Read, East Sussex (4-6-90)
If BBC Enterprises have to charge £19.99 for a **Doctor Who** 6+ parter, why not do so but put it onto a single tape ? That way the purchaser would not have the inconvenience of having to swap tapes half-way through and then needing to find twice as much room to store it. Of course the reason is to con the casual buyer into thinking that if it's on two tapes then it has to be, thereby 'justifying' the cost, whereas if it was on one tape for £19.99 they'd pick it up and put it down again.

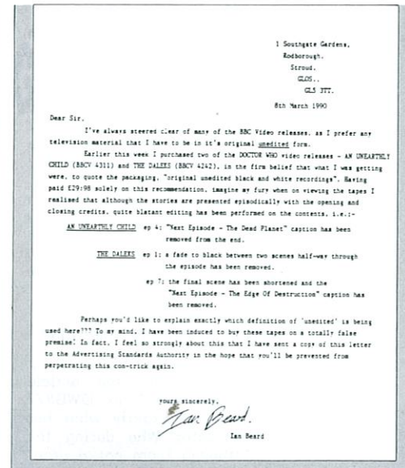
Incidentally, I haven't bought **The Mind Robber** tape yet because of a query regarding the running time. The tape states it is unedited and lasts 100 minutes, yet all the sources I have checked put the story at five episodes long and therefore the running time ought to be around 125 minutes. Could you shed some light on this ?
ED: Certainly. Each broadcast episode was actually only approximately twenty minutes in length, hence the 100 minute running time on the cassette. Incidentally, surely a fair compromise regarding the double-tape controversy would be to release 6+ parters on to a single tape with a price tag of £14.99 and a "Bumper feature-length" blurb ?

David Hookham, Leicester (2-7-90)
And so the BBC Video controversy continues! Several people have suggested that BBC Video bases its price on the actual cost of production plus a fixed profit based upon expected sales of that tape. Unfortunately, this idea for a pricing structure for **Doctor Who** videos, nice though it may appear to some, is not a practical proposition. For example, when **The Daleks** was released together with **The Time Warrior** and **The Ark in Space,** it sold far more copies than they did. Using this system would have meant that we would have paid more for the four-part stories than for a six-episode one. The other problem is that of determining where the expense is involved. Regardless of its length, a cassette housing costs the same. To a large extent, this is also true of the blank media itself as far as the tape-winding company is concerned. The Video Collection uses its own company - Strand (the people behind the Bush range!) - to wind the tape into the housing (which is why most VC tapes are unbranded), but the BBC doesn't have such facilities of its own. Therefore it is reliant upon what other companies charge for the blanks which, in bulk, differ little as far as tape lengths go. Similarly, duplication prices vary very little with relation to lengths, and are generally based on the number of copies required. The last main hurdle, and the point which sets the price of the **Doctor Who** videos, is the residuals, etc., payable to the relevant artists involved.

The trade price for £9.99 videos is £6.95 (+ VAT), so all of the above contributors must total to an amount which is significantly less than this in order to garner BBC Video their obligatory profit. Clearly, as longer stories will cost more in terms of residuals and clearance administration, the profit margin is bound to decrease. To circumvent this, longer stories are split over two tapes in order that the customer appears to be receiving something for the extra £10 paid for the two-tape set. The BBC **could** have decided to keep all stories as single tapes, but charge retail prices as if they were two-tape sets wherever necessary (much as they used to do when the main price-point of a single cassette was £24.95), but presumably realised that this would not be seen as value-for-money, whereas two-tape sets might just be. I believe that if this is to continue, they ought to think about actually boxing the two-tape sets with production details, etc., similar to the Barbara Taylor Bradford mini-series, using the outside reverse of the box for the usual blurb and the individual case inlays could contain production details or somesuch. Customers would then perceive the added value and some of the protests against double-tapes would diminish. That's not to say I agree with the £19.99 price-point, but I believe it is certainly here to stay. The only other alternative would be to have an odd episode or two added on to the end of the second tape from stories which are incomplete in the archives together with a pre/post commentary from a noted fan such as Jeremy Bentham or Nick Briggs.

Ultimately, and unfortunately, it makes little difference what we think, since as long as Jonathan Powell remains, we have no chance of a decent placing. It seems that, after all the vehement denials, he **did** reject **Star Trek: Next Generation.** Thank goodness that people such as Alan Yentob still work at the BBC. I vaguely remember reading that the then-Controller of BBC2 said that there would always be a place in **his** schedules for **Doctor Who.** Isn't it funny that Controller Powell is now starting to appear heavily on awards programmes and documentaries about television - I wonder why!!

Ian Beard, Gloucester (26-6-90)
I thought your readers might be interested in the following letters detailing my confrontation with BBC Enterprises regarding the editing of their **Doctor Who** video releases. To get one thing straight: if Enterprises choose to edit/cut/delete sequences then that is their concern. What I do object to, though, is being misled by inaccurate claims on the packaging into purchasing tapes that I otherwise wouldn't (i.e. "original unedited recordings"). I think that these letters tell the story. Perhaps a concentrated series of complaints from equally disgruntled purchasers of **Doctor Who** video buyers to the Trading Standards Authority and the Advertising Standards Authority will make them realise that we have a genuine complaint here...



1 Southgate Gardens,
Rodborough,
Stroud.
GLOS..
GL5 3TT.

8th March 1990

Dear Sir,

I've always steered clear of most of the BBC Video releases, as I prefer any television material that I have to be in it's original unedited form.

Earlier this week I purchased two of the DOCTOR WHO video releases - AN UNEARTHLY CHILD (BBCV 4311) and THE DALEKS (BBCV 4242), in the firm belief that what I was getting were, to quote the packaging, "original unedited black and white recordings". Having paid £29:98 solely on this recommendation, imagine my fury when on viewing the tapes I realised that although the stories are presented episodically with the opening and closing credits, quite blatant editing has been performed on the contents, i.e.:-

AN UNEARTHLY CHILD ep 4: "Next Episode - The Dead Planet" caption has been removed from the end.

THE DALEKS ep 1: a fade to black between two scenes half-way through the episode has been removed.

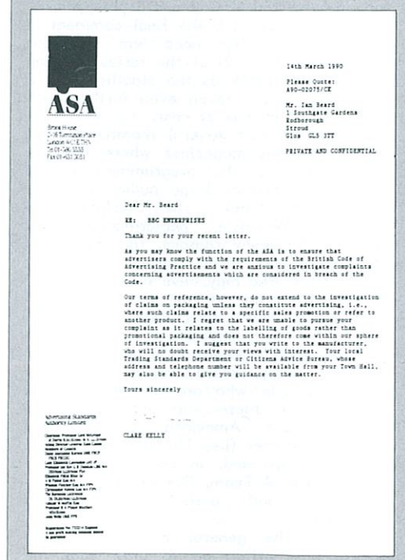
ep 7: the final scene has been shortened and the "Next Episode - The Edge Of Destruction" caption has been removed.

Perhaps you'd like to explain exactly which definition of 'unedited' is being used here??? To my mind, I have been induced to buy these tapes on a totally false premise! In fact, I feel so strongly about this that I have sent a copy of this letter to the Advertising Standards Authority in the hope that you'll be prevented from perpetrating this con-trick again.

yours sincerely,

Ian Beard

Ian Beard.



ASA

14th March 1990

Please Quote:
ASO-02075/CE

Mr. Ian Beard
1 Southgate Gardens
Rodborough
Stroud
Glos GL5 3TT

PRIVATE AND CONFIDENTIAL

Dear Mr. Beard

RE: BBC ENTERPRISES

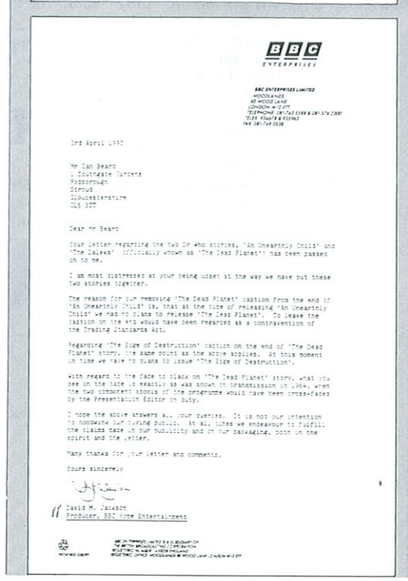
Thank you for your recent letter.

As you may know the function of the ASA is to ensure that advertisers comply with the requirements of the British Code of Advertising Practice and we are anxious to investigate complaints concerning advertisements which are considered to breach of the Code.

Our terms of reference, however, do not extend to the investigation of claims on packaging unless they constitute advertising, i.e., where such claims relate to a specific sales promotion or refer to another product. I regret that we are unable to pursue your complaint as it relates to the labelling of goods rather than promotional packaging and does not therefore come within our sphere of investigation. I suggest that you write to the manufacturer, who will no doubt receive your views with interest. Your local Trading Standards Department or Citizens Advice Bureau, whose address and telephone number will be available from your Town Hall, may also be able to give you guidance on the matter.

Yours sincerely

CLARE KELLY



BBC ENTERPRISES

BBC ENTERPRISES LIMITED
WOODLANDS
80 WOOD LANE
LONDON W12 0TT
TELEPHONE 081-743 1313 FAX 081-576 2000
TELEX 934678 FAX G3 FAX

3rd April 1990

Mr Ian Beard
1 Southgate Gardens
Rodborough
Stroud
Gloucestershire
GL5 3TT

Dear Mr Beard

Your letter regarding the two Dr Who stories, 'An Unearthly Child' and 'The Daleks' (officially known as 'The Dead Planet') has been passed on to me.

I am most distressed at your being upset in the way we have put these two stories together.

The reason for our removing 'The Dead Planet' caption from the end of 'An Unearthly Child' is, that at the time of releasing 'An Unearthly Child' we had no plans to release 'The Dead Planet'. To leave the caption on the end would have been rendered as a contravention of the Trading Standards Act.

Regarding 'The Edge of Destruction' caption on the end of 'The Dead Planet' story, the same point as the above applies. At this moment in time we have no plans to issue 'The Edge of Destruction'.

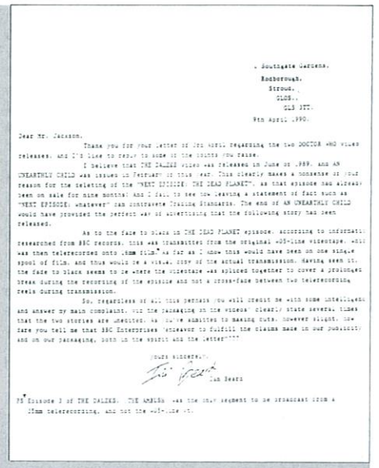
With regard to the fade to black on 'The Dead Planet' story, what you see on the tape is exactly as was shown on transmission in 1964, when the two consecutive episodes of the programme would have been cross-faded by the Presentation Editor in duty.

I hope the above answers all our queries. It is not our intention to inconvenience our loyal public. We all, surely we endeavour to fulfill the claims made in our publicity and on our packaging, both in the visuals and the letter.

Many thanks for your letter and comments.

Yours sincerely

David M. Jackson
Producer, BBC Home Entertainment



. Southgate Gardens.
Rodborough.
Stroud.
Glos..
GL5 3TT.

8th April 1990.

Dear Mr. Jackson.

Thank you for your letter of 3rd April regarding the two DOCTOR WHO video releases, and I'd like to refer to some of the points you raise.

I believe that THE DALEKS video was released in June or July, and AN UNEARTHLY CHILD was issued in February or this year. This clearly leaves a substantial time gap between the two releases, and I fail to see how stating a statement of fact such as "NEXT EPISODE: whatever" can contravene Trading Standards. The end of AN UNEARTHLY CHILD would have provided the perfect way of advertising that the following story had been released.

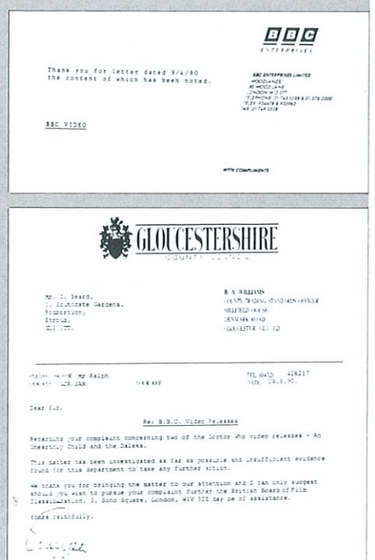
As to the fade to black on THE DEAD PLANET episode, according to information researched from BBC records, this was transmitted from the original 405-line videotape, which was then telerecorded onto 16mm film as far as I know this would have been on one single reel of film, and thus would be a virtual copy of the actual transmission. Having seen the fade to black seems to be where the videotape was spliced together to cover a presumed break during the recording of the episode and not a cross-fade between two telerecordings, as you suggest during transmission.

So, regardless of all this jargon you will agree we with some intelligent and answer my main complaint, viz the packaging of the videos clearly states several times that the two stories are unedited, as you're unwilling to backing this. However please, before you tell me that BBC Enterprises endeavour to fulfill the claims made in our publicity and on our packaging, both in the visuals and the letter!!!

Yours sincerely,

Ian Beard

PS Episode 3 of THE DALEKS: THE ABYSS was the last segment to be broadcast using a 16mm telerecording, and not the 405-line VT.



BBC ENTERPRISES

Thank you for letter dated 9/4/90
the content of which has been noted.

BBC VIDEO

WITH COMPLIMENTS

GLOUCESTERSHIRE

Mr. I. Beard,
1, Southgate Gardens,
Rodborough,
Stroud,
Glos. GL5 3TT

R.A. WILLIAMS

Dear Sir,

Re: B.B.C. Video Releases

Regarding your complaint concerning two of the Doctor Who video releases - An Unearthly Child and the Daleks.

This matter has been investigated as far as possible and insufficient evidence exists for this department to take any further action.

We thank you for bringing the matter to our attention and I can only suggest should you wish to pursue your complaint further the British Board of Film Classification, 3, John Square, London, WC2 can be of assistance.

Yours faithfully,

D.C. Faith.
ENFORCEMENT OFFICER.

ASA

Spring House
2-16 Torrington Place
London WC1E 7HN
Tel 071-580 5555
Fax 071-631 3051

8th June 1990

Please Quote:
ASO-02075/CE

Mr. Ian Beard
1 Southgate Gardens
Rodborough
Stroud
Glos. GL5 3TT

PRIVATE AND CONFIDENTIAL

Dear Mr. Beard

RE: BBC ENTERPRISES

Thank you for your letter and I apologise for the delay in responding whilst we were looking into this matter.

We would expect "unedited" to refer to the actual content of the programmes and not the captions appearing at the end of the video.

We have obtained a copy of the advertisers' reply to your complaint and consider their explanation to be reasonable.

Although we will thus not be pursuing your complaint I would like to thank you for taking the trouble to write to us.

Yours sincerely

Joanne Perks

JOANNE PERKS
Office

I'd also like to question why two-tape packs are necessary. In the course of David Jackson's interview in DWB#75, he says: "The stores are not very keen on taking an item which deviates from the >

standard packaging...You have to give them a very strong argument even to do a double-package...The Forsyte Saga...that set comprises thirteen tapes, so you have to ask how many people are likely to have a yard shelf-space available to hold all those tapes..." Considering that even **The War Games** would have fitted onto one single four-hour cassette, how can Mr.Jackson justify that, by the end of 1991, no less than six double-sets of **Doctor Who** tapes will be clogging the shelves of shops and collectors? If he really **must** maximise profits in order to "bring out more", then why not save everyone money, and space, by releasing six-parters on one tape at £14.99 (or even £19.99 if need be). Doesn't that make more sense? As it is, with today's availability of older stories from BSB and overseas, the joint mistakes of two-tape packs and edits (however slight) will lose BBC Enterprises customers.

To be realistic, however, BBC Enterprises (along with many other firms) have long discovered that a large proportion of fans will buy **anything**, however shoddy or tenuous, as long as the words **Doctor Who** are stamped on it - how else can that explain **The Keys of Marinus** scheduled for release next year?

ED: Another thought concerning two-tape packs - surely in this new age of awareness about the running down of Earth's natural resources, they can also be deemed as being environmentally unfriendly..?

HARTNELL A DELIGHT TO EXPERIENCE

John Papadatos, Vic. Australia (12-5-90)

I recently obtained **The Dalek Invasion of Earth** video (the British version, that is), and one piece of advice for people who are seeing it for the first time is to watch it twice. On first watching this gem from the past I didn't actually consider it a classic or even an average **Doctor Who** story. I found it slow and padded out with rather suspect editing. That was also the first impression I had of **The Daleks**, but a few days later I watched it again and found it a pleasure from start to finish. It was great. The dialogue (as can be expected from Mr. Nation) was excellent and the acting first class, especially William Hartnell. Oh, what a Doctor he is/was! With every subsequent video release, Hartnell becomes more and more enjoyable to watch. You can sense the special magic the early fans must have experienced all those years ago. His subtle gestures and verbal characteristics (especially his much-loved "hmms") are a delight to behold and he is fast becoming one of my favourite Doctors (I wonder if it has anything to do with Davison being my favourite Doctor - the comparison was made by Mrs. Hartnell in DWB#19).

Issue 78 of **DWB** was as great as ever, but why did you reprint Paul Lang's letter from the previous issue? I know the letter was informative, yet if this continues you'll have to start paying him royalties!

Paul Lang, Glasgow (1-7-90)

After watching Kappatoo (ITV, 13th June, 4.40pm), I despair of ever seeing any good British SF again. These days I prefer To The Manor Born to any current offerings - and that includes **Doctor Who**. Sylvester can't hold a candle to that queen of the sit-com, Penelope Keith.

Regarding DWB#78, why did you reprint my letter (the same letter) that appeared in #77? I must be the only person in history ever to have had the last word twice in your 'open forum' (but getting more like a slanging match by the month!).

Your ST:NG episode guides have been excellent, but how about doing Season One to finish the set?

ED: Whoops, sorry about printing your letter twice, Paul, an error I can only put down to the workload at the time. Kathleen is currently working on a complete reference guide to the first three seasons of ST:NG which will appear next issue. Incidentally, Richard Molesworth hasn't had time to respond to the queries raised in last month's letters page concerning his archives feature, though hopefully this, too, should appear next month...

"DOCTOR WHO IS NOT FOR THE 90's"

William Miller, Cheshire (10-6-90)

I read with great interest the article 'Friends , or Acquaintances' in DWB#77 and it seems to sum up exactly what has been wrong with **Doctor Who** during the last few years. Although I am not a great fan of Sylvester McCoy and Sophie Aldred, I agree entirely with the final comment in this article - "We need 'em". Without them, the future (?) of the series is going to look very bleak as the stability of the programme will weaken even further with the frequent change of cast.

During the last several months, I have read in various magazines where fans lie the blame for the programme's recent "failure" to attract large audiences. JNT, Coronation Street, the scripts and Sylvester McCoy's performances are amongst the many reasons, fans claim, to have spoilt the show. However, the fact that **Doctor Who** may have died a 'natural' death does not seem to have been highlighted. Most fans who watch the series today are, undoubtedly, over 15 and probably began liking the series pre-Peter Davison. Today, there are not so many younger people who are as interested in the series as there were in the 60's or 70's, because American, action-packed adventure stories (i.e. The A-Team) appeal to them more and, in contrast to shows such as The A-Team, **Doctor Who** appears unexciting and perhaps boring and confusing.

As for the general public who may occasionally switch on to play 'spot the guest star' or have a good laugh at the Tetraps, how can they be expected to comprehend and appreciate epics such as **Trial of a Time Lord** which must surely have reduced the number of general viewers for good after Season 23 because of all the confusion?

It is clear that **Doctor Who** is not for the 1990s. Unlike the '60s and '70s, **Doctor Who** is no longer capable of exciting and grabbing the general audience. Times have changed and the series has died a natural death.

Gary Cylde, London NW1 (7-6-90)

Daniel O'Mahony and Sam Goodwin both raised interesting points in DWB#78's letters column. Much as I agree with the bulk of Daniel's arguments, I strongly disagree with his comment that **Doctor Who** is "a partial reaction against the cosiness of modern popular culture like Neighbours and EastEnders". Surely **Who** has always been cosy; an institution most of us grew up with but refused to grow out of. Most certainly it does not, nor did it ever even approach the level of EastEnders with regard to real issues. Neighbours, of course, is another matter entirely.

Sam Goodwin's letter has nothing to do with **Ghost Light**, but rather his strange idea that plot can be overlooked as long as the other aspects of production are strong enough to take his mind of it. Is he serious? Perhaps he also buys the Financial Times because it's printed on nice pink paper? Surely another example of Andrew Cartmel's 'Emperor's New Clothes' syndrome? - if you don't understand the story it must be too subtle. Perhaps it'll become clear on the third viewing. Or the fourth... Colin Baker nicely sums up this shoddy approach to script editing under JNT in The Frame (issue 13) where he states that during **The Trial of a Time Lord** he was shunted from pillar to post between writer and script editor (Eric Saward) trying to find an explanation of the plot! Come back Graham Williams, all is forgiven!

CT / D W B COMPARISONS "UNFAIR"

Martin Kennaugh, Assistant CT Editor, 15-6

As one of those who helps put the DWAS's Celestial Toyroom together each month, I feel I must challenge a couple of points made by your correspondent, Antony Gibbons (letters, DWB#77).

Whilst heaping (deserved) praise on DWB Antony seeks to draw comparisons with CT. It is, I believe, a little unfair to make such comparisons. DWB is, as I understand it, a professional concern - albeit fan-orientated - and a full-time job on your part (if this is a mistaken understanding, I sincerely apologise, and in which case, **how do you do it?**); DWAS and CT are amateur projects done in our spare time - and however much of that spare time is spent doing the magazine (and we do, I assure you, put a lot of time into CT), it cannot hope to compete on equal grounds with a full-time magazine like DWB. It should also be pointed out that each issue of CT effectively costs DWAS members about 83p pence, less than half the cost of a standard DWB - with more than half as many pages. I would challenge anyone to provide more in a magazine than we do at the moment for that amount!

Antony also mentioned that CT is constantly published late, and is "such appalling quality". Now, I presume Antony has not actually been a member of the society for some months since CT has arrived on time (and with the correct cover date!) since the Autumn of last year. It is perhaps rather unfair of me to comment on the quality of CT, but I will say that CT is certainly at its most densely packed (large amounts of small text to overcome the limited page count) with a variety of articles, a regular review section, and a (reasonably) lively letters page. The magazine is also, I would suggest, now looking its most professional - particularly since it is now fully typeset - and we hope to expand when it is financially possible.

The DWAS went through a rather bad 1989, but now has a strong exec. who have ironed out **most** of the problems. Membership records are now fully up to date and CT comes out each month. Any suggestion as to how to improve further would, of course, be gratefully appreciated.

Rob Ashby, London SW11 (7-6-90)

DWB#78 was surprisingly messy in parts - perhaps you should have taken one of your old-style holidays this year! By the way, how come you didn't mention Bonnie Langford's spectacular appearance, plus TARDIS , on Ken Dodd's This Is Your Life Special? A definite low-light of 1990! A correction: Jane Baun is actually Jane Bown!

Radio Times RELENTS ON LISTINGS POLICY

FOLLOWING intensive lobbying from cult organisations and publications, including D W B, Radio Times editor Nicholas Brett has had a change of heart and has decided to retain full listings - including individual episode titles - for cult programmes.

In a letter sent to D W B following our article in issue 77, 'Spoiling the Flagship' (which severely criticised the Radio Times' new downmarket stance designed to make it more competitive ahead of the expected plethora of new TV listings magazines which will materialise early next year when Radio Times and TV Times exclusive monopoly will have been lifted), Brett said: "...Episode titles are back for cult programmes. I'm sorry that your writers (Julian Knott and David Miller) found my letter patronizing; it wasn't meant to be."

This letter, together with the BBC's forging ahead with the extended **Curse of Fenric** release following Jeremy Bentham's suggestion in a recent issue, indicates that the magazine can successfully be used as an influential platform, and we will continue to act for such worthwhile causes as and when the need arises.

If you think there is a cause related to telefantasy worth considering, let us know and we we'll see what we can do...

GOVERNMENT TV ARCHIVES MANDATE

STEVE BRYANT, former BBC archives controller and now the British Film Institute's TV Acquisitions Officer, revealed some interesting news in the July issue of B F I Membership News.

He reported that the Government is to amend the Broadcasting Bill to make provision for national television archives a statutory duty of the independent TV commission. The story, illustrated with a photo from the 'cause célèbre' - William Hartnell's **Doctor Who** - effectively means that should this archival amendment pass the House of Lords (it has all-party support) then extra provision will be made to ensure that the archiving of all TV programmes, old and new, is maintained.

All we need now is a bill demanding the compulsory return of missing telefantasy episodes!

CURTAIN COMES DOWN ON SPECTACULAR ST:NG SEASON THREE CLIFFHANGER

STAR TREK: THE NEXT GENERATION rang down the curtain on a highly successful third season at the end of June, leaving fans dangling with a cliffhanger guaranteed to bring them back for more when the fourth series debuts the week of September 24th.

The high quality of the past year cemented STNG's place as a television success, both financially and artistically, silencing almost all lingering criticism that the new series somehow fails to live up to the old. Indeed, the failure of **Star Trek V** and the outdated look of the original series (still seen in syndication) has produced the previously unthinkable - a sizeable number of people for whom Picard and company are the "real" **Trek**!

PUBLICITY DRIVE FOR EMMYS

Paramount has launched a publicity campaign to try to garner Emmy award nominations for the series' actors and writers. Network television has always had a stranglehold on the prestige categories at the awards and STNG has only been nominated in technical categories before. But network viewership is now declining and **The Next Generation** has set a new standard for syndication series. The studio is particularly urging consideration for Patrick Stewart, who has been widely praised for his commanding presence as Picard, and will support its case by repeating the strongest episodes while Emmy ballots are distributed, beginning with **Yesterday's Enterprise** - the clear fan favourite of the season. Other favourites include **Sarek, The Bonding, Deja Q** and **Sins of the Father.**

RODDENBERRY TO SCRIPT STAR TREK VI?

Gene Roddenberry may be somewhat removed from the fourth season as he has apparently accepted the challenge of writing a script for **Star Trek VI** to honour the 25th anniversary of the original crew. Fan surveys seem to indicate that there is considerable support for wrapping up the saga of the original crew with some dignity after the unpopular reception accorded **Star Trek V.** William Shatner is definitely taking a good deal of personal blame for that failure, and it seems to spill over into a desire to see Admiral Kirk finally retire to a desk job and let some younger crew members assume command while resolving old storylines. There is a possibility that neither DeForest Kelley nor Jimmy Doohan will participate in any case as both have serious health problems and found the last film very difficult to complete. Doohan has had heart bypass surgery and Kelley suffers from severe arthritis.

Leonard Nimoy has been asked to direct, a bitter pill for Shatner to swallow, and Roddenberry has trusted production personnel in Rick Berman and Michael Piller, who may be joined by several producers from the critically acclaimed **Alien Nation** series if Fox does not decide to pick it up for another year in some form.

The rest is up to Paramount, which reportedly wants to run **The Next Generation** as a television series for at least several more years before thinking about doing films based on the new crew in order to maximise television syndication revenues. The studio may not be as interested in fan opinion as it once was since it has conducted research which indicates that hard core fans account for only 15% of the box office of the films - though it could be argued that these were the faithful few **brave enough** to see **Star Trek V!**

KATHLEEN TOTH

DOMINITEMPORAL SERVICES LIMITED PRESENT

PanoptiCon X

FOR AND ON BEHALF OF THE DOCTOR WHO APPRECIATION SOCIETY

THE HOTEL LEOFRIC, BROADGATE, COVENTRY, WEST MIDLANDS CV1 1LZ

SATURDAY AND SUNDAY – 20TH and 21ST OCTOBER 1990

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BRIEFLY...

W.H.ALLEN, under the Virgin imprint, are releasing a translated version of **Le Prisonnier**, the widely-acclaimed French publication about **Danger Man** and **The Prisoner** (ecstatically reviewed in DWB#70!). The highly-polished production values will remain, but there will be an impressive new cover, the interview with Patrick McGoohan is being updated, and the Six Of One appreciation society are checking the text for errors. Released in October, W.H.Allen's version will be a snip at £14.99 (the French imported version cost £45!). Meanwhile Titan published a comic-book sequel of **The Prisoner** in July, retailing at £9.95. Created with the co-operation of Patrick McGoohan it provides the answers to the questions the series raised, told in a cinematic, atmospheric manner.

THE AVENGERS movie (ref:DWB#75) is likely to be produced by an American company, if and when it gets off the ground. Neither Patrick Macnee nor Diana Rigg are interested in being involved, so one storyline being considered focuses on the very first meeting between Steed and Emma Peel.

SNIPPETS: M.C.PARKER's (right) rap rendition of **Thunderbirds Are Go** (see last issue) is currently riding high in the UK's top ten singles chart... **Alien Nation's** executive producer Kenneth Johnson has revealed that the show, recently cancelled by Fox, could be on the brink of resurrection. He revealed that Fox would consider buying 13 more episodes of the show if the budget was lowered ...BBC ENTERPRISES released the perennial 70's puppet favourite **The Clangers** on video in July!

preview

STAR TREK
THE NEXT GENERATION

SEASON THREE EPISODE GUIDE
Part Four: 22-26

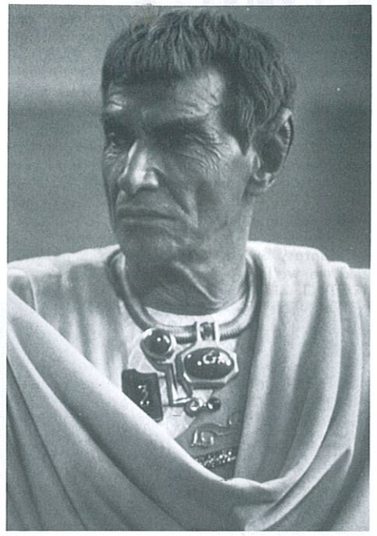
22) THE MOST TOYS
Story by Shari Goodhartz,
Directed by Timothy Bond

ANOTHER EXPLORATION of the ambiguities of Data's existence as a life form that may or may not be capable of "human" responses.

A planet's water supply has been poisoned by the outbreak of a rare polluting agent and the element which can cure this condition is both rare and unstable. The Enterprise is able to buy just enough of this material from a roving merchant, but Data must ferry loads of it across in the shuttlecraft as it is too unstable for the transporter. The bridge crew are horrified as the shuttle explodes on the last trip back, apparently destroying Data. The merchant offers his sympathy but the Enterprise crew has no choice but to quickly depart on their mission to save the planet. Geordi is deepy troubled to find no reasonable explanation for why the shuttle exploded. He and Wes visit Data's quarters, finding the painting Data had been working on and also his momentoes seen in **Measure of a Man**, including the holograph of Tasha.

Meanwhile, Data revives to find himself a prisoner onboard the merchant's ship, a unique curio to be added to the man's priceless collection of other unique items, including the last survivor of a supposedly extinct species and the Mona Lisa. The collector had not only faked the shuttle incident to acquire his prize, he actually created the emergency by poisoning the water supply in the first place. He expects Data to obediently assume his appointed place in the trophy room and is quite surprised when he meets resistance to his will. However, he points out that Data's programming will not allow him to harm his captor except in self-defence. When threats against Data himself prove ineffective, he callously threatens to turn a particularly painful weapon in his collection upon a woman who has been in his service for 14 years. Data immediately assumes the spot designated for him, but the woman is so outraged by this incident that she frees Data and leads him to the shuttle bay. Before they can make good their escape, the merchant finds them and kills the woman. Data picks up the weapon but the merchant is not afraid, arguing that Data cannot kill him and he will control him by killing the crew one by one if necessary. Just as Data says he cannot allow this to go on, he is caught up in a transporter beam. The Enterprise has returned him after Dr.Crusher discovered that the pollution was artificially induced. O'Brien warns Riker that Data has a weapon which discharged just as he was transported, and he must remove the effects before the android can be safely brought home. Riker is curious about the weapon but Data says that the discharge must have been accidental. When he sees the merchant in the brig later and is asked if he is enjoying his revenge, he flatly denies having any emotions.

23) SAREK
Telestory and teleplay by Peter Beagle
from an unpublished story by
Marc Cushman & Jake Jacobs,
Directed by Les Landau



OLD TREK meets new as Sarek undertakes one last diplomatic mission before retiring at the age of 202.

Picard recalls to Riker having met the great man when, as a young lieutenant, he had attended his son's wedding year's before and being too overawed to speak to him. The ambassador is preceded by two aides who stress that Sarek will need complete seclusion and rest. But when the ambassador and his current wife (Perrine) arrive, Sarek seems far from being the frail old man they were led to expect and he insists on inspecting the meeting chambers before retiring to his quarters as his entourage urges.

Picard later invites Perrine, who like Amanda is from Earth, to attend a concert that has been planned in her husband's honour. Sarek insists on attending too. As Data and his quartet play Mozart, Picard is stunned to see tears on Sarek's face and the ambassador's party abruptly leaves. Strange incidents of anger and violent behaviour begin to occur among the crew. Beverley quarrels with Wesley and, for the first time in her life, strikes her son. Deeply troubled, she goes to Troi who reveals that similar episodes have taken place all over the ship. Riker asks Worf if he has noticed anything unusual as they enter Ten Forward - only to find a brawl in progress in the lounge. Worf is rather pleased but Riker is quickly floored in the mêlée. While Beverley treats the injured, she tells Picard that she has been unable to find any cause for this epidemic of violence in the air, water or food. The captain is extremely concerned that this bizarre outbreak not imperil the diplomatic mission to establish a treaty with the Legaran, a goal that Sarek has worked on for 93 years. But Troi and the doctor must then reveal that they theorize that Sarek himself is the source of the problem. Beverley suspects that Sarek is suffering from a rare condition that sometimes affects Vulcuns over the age of 200. It begins to rob them of their ability to discipline their thoughts and ends in complete lack of control over their emotions. She believes that Sarek could be unconsciously projecting his turbulent emotions throughout the ship. But a test to prove that he has the syndrome will take two days to complete and Picard only has 12 hours before talks with the Legaran are to begin. He confronts Sarek and his staff, finally forcing Sarek's Vulcan assistant to disclose that he has been using his telepathic abilities to help Sarek maintain control over his mental discipline. Sarek was not aware of this, having been protected by his wife and his associates from the truth of his condition.

Jean-Luc is desperate to save the diplomatic mission and proposes a solution to Sarek. They will mind-meld long enough to give Sarek a few hours of stability to conclude the treaty. Sarek says that it is a generous offer but much too dangerous for Picard. While Sarek will benefit from his stability, he in turn will experience the full fury of Vulcan emotions. However, he finally agrees that it is the only way. As he waits for the ambassador in his quarters, Jean-Luc confesses to a disapproving Beverley Crusher that he has some "trepidation" but is comforted by her presence to monitor his condition. The meld proceeds and Sarek emerges, proclaiming that he is himself again and tells "Number One" not to worry. Jean-Luc has a much harder time as he spews out Sarek's anger and disgust at his advancing age, his horror at his condition, his anguish that he could never show tenderness to either of his wives and, finally, his sorrow as he wonders if either Amanda or Perrine could ever know how much he has loved them. An exhausted Picard tells Beverley how very hard it is to hold back such torment. She tells him to not even try as the usually stoic captain collapses in tears into her arms.

The treaty is concluded and Sarek prepares to depart for Vulcan and an unpromising future as no cure has yet been found for his condition. He tells Picard that he does not think they will meet again but that each will always carry the best part of the other within.

(This is, of course, only the second appearance of someone from the 'original' **Trek** universe in the new series - at least as the **same** character - and comes after unsuccessful negotiations to get Leonard Nimoy to do a Spock story last season. It has been controversial on several counts, one being the telepathic powers assigned to Vulcans. In the past it was often stressed that they are only touch telepaths, although one could not maintain that no liberties were ever taken with that idea. The thought that Sarek could project his emotions is probably less unsettling than the prospect that this ultimate Vulcan could be stripped of emotional control without hope of cure. It makes for a poignant portrayal from Mark Leonard as Sarek comes to realize that he is ill. The oblique reference to Spock's wedding and the fact of Amanda's death are tantalizing fragments of the untold story of the years separating the two crews that may be a long time being fleshed out. In the novel series the problem of Amanda's shorter lifespan has been resolved by an experimental rejuvenation process which adds years to her life, but the novels, the films and the series have always moved rather independently of one another, to the eternal frustration of those who savour continuity. Actually, the most illogical part of the story is the idea that the only solution to the diplomatic problem is for Sarek to meld with Picard, or any human, when there is a Vulcan in his own party and several Vulcans serving in the crew of the Enterprise who would obviously be more suitable candidates. However, this plot device allows Patrick Stewart to turn in a stellar "mad" scene that more than compensates for the weak logic. The one obviously missing scene is the difficult moment when Sarek must undue the meld that has given him back his dignity.)

24) MENAGE A TROI
Story by Fred Bronson & Susan Sackett,
Directed by Robert Legato

THIS EPISODE serves as the venue for Majel Barrett Roddenberry's third annual return as Lwaxana Troi, Deanna's outrageous Betazoid mother. Mrs.Roddenberry sees the character as a galactic Auntie Mame and a welcome change from the constraints of playing Nurse/Doctor Chapel in "classic" **Trek** (as the original is now called). Others may not feel so well disposed towards the meddling telepath. As previously seen in **Haven** and **Man Hunt**, Lwaxana's major preoccupations are needling her daughter about finding a man and settling down, and selecting a suitable third husband for herself. Being utterly convinced that she is incredibly attractive, she seems to never quite grasp that one of her favourite candidates, Jean-Luc Picard, flees at the mere mention of her name.

The Enterprise is orbiting Troi's home world, hosting a reception for delegates to an important trade conference which has included Ferengi for the first time. Although most of the Ferengi find humans and Betazoids equally repulsive, the daimon of the Ferengi ship has become fascinated by the exotic Lwaxana - and by the benefits he could reap from having telepathic insights in his business dealings. Alas, when he announces to the lady that he desires her and is willing to pay handsomely for her, she calls him a toad-faced troll. This response impresses Worf but only exhilarates the daimon. When the Enterprise departs on a routine mapping assignment, Riker stays behind to enjoy shore leave with Deanna at Picard's instigation. Lwaxana is also pleased by this turn of events, at least until her suitor returns and kidnaps all three of them.

Meanwhile Wesley learns that he has passed the written exams for Starfleet Academy and will be returned to Betazed to take passage on the USS Bradbury and complete the oral exam on Earth. He is a bit stunned to suddenly realise he could be departing for good and is reluctant to leave the bridge once the crew have learned that their friends have been taken by the Ferengi. He is about to transport out when he hits upon a clue to tracing the Ferengi ship through subspace static. Picard tells the other ship to leave while Wesley confirms his theory and the Enterprise takes up pursuit.

Lwaxana has agreed to stay with the daimon if her daughter and Riker are released, but she then manoeuvres the daimon into believing that Picard is her jealous lover. Deanna encourages Picard to play the part to the hilt, which he does by an outlandish recitation of bits of Shakespearian love scenes concluded with a threat to blow up the Ferengi and Lwaxana if he cannot have her back. She is immediately returned and happily deposits herself in Picard's lap. The captain commands a hasty return to Betazed and then sends for Wesley. Because he has missed the oral exam he will have to wait another year to re-apply to the academy, but Picard says that when he reviews his service to the ship and his crewmates he cannot make him wait, and grants him field promotion to full ensign.

25) TRANSFIGURATIONS
Story by Rene Escheverrea,
Directed by Tom Benko

WHEN THE MOST NOTABLE THINGS about an episode are new sets and a camera angle, the script obviously got left at the starting blocks. Perhaps it was necessary to take a rest before the season finale. In any case, the interplay between some of the regulars in Ten Forward is the major treat in store here.

Geordi is again having woman trouble. Someone has captured his attention but he lacks the confidence to approach her, much to the disgust of Worf who undertakes to advise him on technique. He tells him that he must let her set fire in his eyes and not to worry about words - "it is the scent that first speaks of love."

The Enterprise is exploring uncharted space when an escape pod is found crashed on a barren planet. There is one survivor but he is horribly injured and his brain stem so damaged that Dr.Crusher must link his brain to Geordi's long enough to allow transport to the ship. Geordi receives a strange burst of energy in the process. The doctor later finds that her patient is recovering at a phenomenal rate but his cells seem to be undergoing a mutation that has nothing to do with his injuries. To add to the mystery, the man claims to have no memory of who he is or where he came from when he finally awakes. However, the man is extremely likeable and makes friends with the crew during his long recovery. Yet he is periodically racked by strange bursts of energy which he cannot explain. He also discovers that he can heal O'Brien's dislocated shoulder with just a touch of the hand. And Geordi is suddenly self-confident with the ladies, a change for which Worf takes credit.

Data succeeds in figuring out where their visitor must have been coming from and the ship begins to retrace his path, much to his dismay as he says that he knows it is dangerous for him to go back. He attempts to steal a shuttle and Worf's neck is broken in a confrontation, but he heals him too. When the Enterprise does encounter an alien vessel, its commander demands the return of the dangerous criminal they are harboring. Picard says he must know more about the crimes that the man is accused of. It becomes clear that the crime is to be a member of a persecuted minority whose difference disturbs the social order. When Picard refuses to turn over the fugitive, the other aliens are able to suffocate the entire crew. But the mutating alien reverses the process simply by touching the companel. He now remembers that he is evolving into a higher plane of existence and must return to help his people follow the same path. He becomes a being of pure energy and exits through the seldom seen viewport that is the ceiling over the bridge.

26) THE BEST OF BOTH WORLDS
Story by Michael Piller,
Directed by Cliff Bole

THE THIRD SEASON FINALE is also the first cliff-hanger in the programme's history, receiving extensive publicity that may have diminished the impact a bit by revealing too much of the plot in advance. Nevertheless, it is a chilling set-up to whatever conclusion awaits in September. Like **Yesterday's Enterprise**, there is a pervasive atmosphere of impending doom which is shockingly different from the usual optimism that prevails in the universe of The Federation.

The Enterprise and its crew, normally guarded so carefully by Picard, are suddenly expendable because of the appearance of The Borg, the one alien culture introduced into **Star Trek** that seems both unstoppable and inaccessible to human reasoning. The complete threat they represent has emerged gradually. At the end of the first season, in **Neutral Zone**, a Federation/Romulan confrontation is nearly started by the unexplained disappearance of outposts from both sides of the Neutral Zone - disappearances all the more frightening because it is not just the people, but the entire installations that have vanished, scooped from the ground. Neither side has the capacity to do such a thing and the mystery is never solved. In **Q Who** last season, an answer was suggested when Q decides to teach Picard a lesson about human vanity and spins the Enterprise far beyond explored space and into an encounter with The Borg, "the ultimate users". They are a technologically augmented humanoid species that absorbs any useful technology from other cultures while destroying the remainder. Guinan reveals that this was the fate of her home world, forcing the survivors among her people into a nomadic existence. The Borg were only interested in the Enterprise itself and tried to analyse and control its systems. Human resistance was met with superior speed and firepower, as well as an ability to adapt quickly to any weapon used against them. Casualties mounted and the ship seemed doomed, until Q relented and returned them to their starting point. However, it was assumed that The Borg had acquired enough information to locate The Federation and were expected to arrive on its borders in about two years at maximum warp.

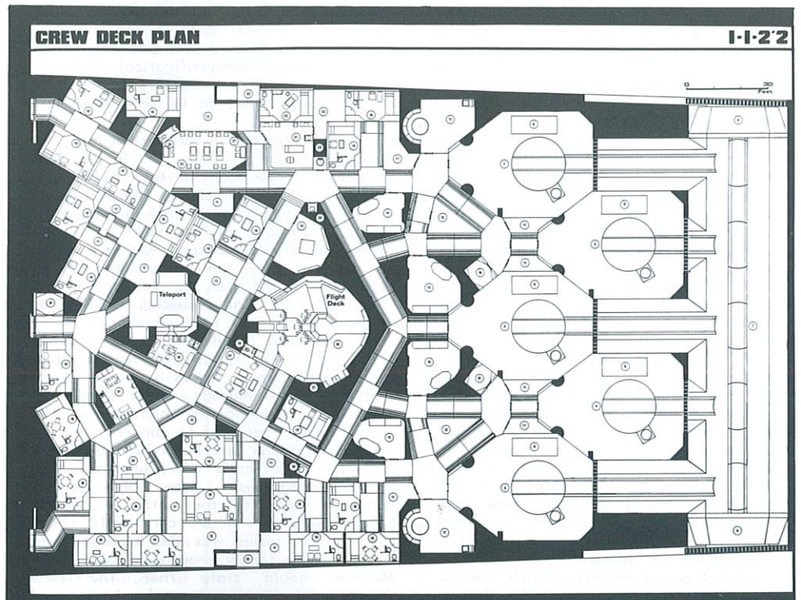
However, it seems that their abilities are greater than expected. The Enterprise responds to a distress call from a remote base and arrives to find only a large hole where a city of 900 had been. Admiral Hanson and Comdr. Shelby from Starfleet Tactical's Borg project are able to confirm that The Borg must have been responsible, but they also admit that none of the new weapons being designed to meet this threat will be ready for at least 18 months. There is another problem in that Shelby, a very ambitious and attractive woman, has designs on taking Riker's job, knowing that he has been offered a command of his own for the third time. Hanson urges Picard to move Riker on for his own good, and Riker himself is uncertain why he stays when he once was as ambitious as Shelby. Shelby wastes no time challenging Riker, claiming that he is afraid to make the big decisions, which is why he has "sat in the shadow of a great man" for so long.

Their conflict intensifies when The Borg are discovered and the nearest help for the Enterprise is six days away. Picard moves to a confrontation but is stunned when The Borg hail the ship and demand that he personally beam himself over to them. The Enterprise is damaged and takes cover in a nebula while The Borg wait. The ship's night passes while work teams seek desperately to come up with a weapon that can work against a superior enemy. Picard moves about the ship and finds Guinan in a darkened Ten Forward, explaining to her that it is a tradition for a captain to tour his ship on the eve of battle. She asks if that only applies to hopeless battles but he brings up Nelson at Trafalgar as a counter example - although she points out that Nelson did not survive even though the battle was won. The captain wonders if this could be the end of our civilization but Guinan insists that humanity will survive as long as there is a handful to go on, "even if it takes a millenium."

The ship is forced from hiding and The Borg beam into the bridge, disabling Riker and Worf while abducting Picard. The Borg ship then sets course directly for Earth with the Enterprise straining to keep pace with them. Geordi rushes to complete work on a high frequency beam that might disrupt Borg energy transmission but it cannot be used unless The Borg are forced out of warp drive. Meanwhile Picard confronts a faceless enemy who tells him that it has been decided that his culture will adapt to service theirs. When he says that he would rather die he is told that death is irrelevant. They have decided that he is the leader of the strongest ship in The Federation and want him because our cultures are authority-driven. It has been decided that a human voice will speak for The Borg in all communications, and Picard has been chosen to be that voice.

An Away Team will be sent to recover the captain and to slow The Borg ship. Riker expects to lead but Troi objects that he cannot do that now that he is in command, forcing him to send Shelby along with Dr.Crusher, Data and Worf. They cannot find the captain but disrupt Borg power. Just as they prepare to beam out, Crusher spots the captain standing motionless with cybernetic implants attached to his body. Data gently prevents her from going to his aid but Worf tries unsuccessfully to retrieve him. They return to the Enterprise where Riker decides over Shelby's objections that they cannot wait to fire the weapon Geordi has completed. Before he can act they are hailed by The Borg ship. The message is placed on the view screen and they watch in horror as Picard walks before them, announcing that he is Loquitus of Borg and demanding their surrender. He tells them that their life as it has been is over. Riker does not hesitate to tell Worf to fire...

NEXT ISSUE Kathleen Toth reflects on this much-improved third season of ST:NG and looks ahead at the possibilities in store for the next series...



FOLLOWING ON from the tremendous success of the first part of Horizon's Blake's 7 Technical Manual (ref:DWB#67), part two treads deeper into Blake's 7 territory by producing layouts of the Liberator's interior.

This is no mean feat, since each subsequent episode of **Blake's 7** seemed to contradict that which had gone before. Horizon have tried to come to some sort of compromise, which I'm sure will be accepted as such, despite some gripes (**Time Squad** seems to indicate that the teleport is nearer the docking bays, etc.), but when all's said and done no-one can know exactly where everything was - especially not the directors on the series who caused the problems of uneven distances in the first place! Ah well, if nothing else, it's a good excuse for an argument with the nearest **Blake's 7** fan! One question does remain, though; why did the Liberator have so many toilets ?

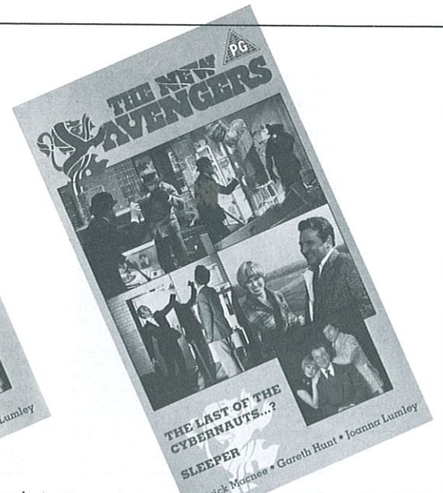
What is new in part two is the introduction of explanatory text. Not only are illustrations given, but suppositions over, say, the formation of the sensors are also made. Details such as these help to fulfil one of the primary objectives of the Technical Manual - to give accurate dates for fiction writers to work from.

The model-makers aren't left out either as part two begins to delve into the instrument panels of the Liberator, starting with the two versions of the teleport console. The Federation section is mainly padded out by detailed variants of the class 16 transport ship (same model repainted several times!), but are still of interest to die-hard model makers. As with the room layouts in the Liberator, the interior plans for the freighters are detailed and give some depth to this section. This part of the Technical Manual ends with a glimpse at the design of the Scorpio - obviously a teaser for part three, which is promised for late 1990. Also to be included in part three are costume details as well as a look at Xenon base (which should be a revelation).

All in all an excellent follow-up to part one and, for under a fiver each, these manuals are becoming most unmissable.

For details on how to purchase the manuals, send a SAE to: **Miss. Ann Steele, Horizon, 66 Sherwood Park Road, Sutton, Surrey SM1 2SJ.**

JOHN H. ELSON



MOST FANS of the Avengers are inclined to treat the mid-seventies revival of the series as a sort of bastard offspring that doesn't deserve to be considered in the same breath as its illustrious predecessor.

This attitude is unfair but understandable as I, for one, remember feeling distinctly disappointed when **The New Avengers** was first broadcast, something I mainly attributed to the absence of Diana Rigg and the presence of Gareth Hunt. However, in the last few years I've revised my opinions partly through late-night reruns and partly due to watching truely dreadful series like Dempsey & Makepiece or CATS Eyes that appear to be the closest ITV have come to action series since. It's when you compare **New** to these anemic, amateurish productions instead of the original **Avengers** that you begin to realise quite how good it really is. It still might not stand comparison with the sixties MacNee/Rigg set-up, but then, the producers wisely saw that attempting to reproduce the highly stylised 'AvengerLand' of the previous decade would be doomed to failure, and so they opted to ground **The New Avengers** more firmly in reality (whatever that is!). That's one of the reasons why **New** could be mistaken for a sequel to the more straightforward **Department S**, at least in the borderline SF episodes. Another is the heavy involvement of that show's creator, Dennis Spooner, who is generally felt to have produced his best work on **New.**

LAST OF THE CYBERNAUTS / SLEEPER

So Channel 5's video release of the series is a very welcome step towards total rehabilitation, and I eagerly snapped up the first two tapes to come on the market earlier this year. Each tape contains two complete episodes, which I presume are meant to be unedited (more on that later), but in contrast to other C5 releases such as **The Prisoner**, the original boradcast episode order has been eschewed in favour of an apparently more selective approach to put out the strongest episodes first. Thus, instead of **Eagle's Nest** and **The Midas Touch**, tape one contains **Last of the Cybernauts** and **Sleeper.**

The appeal of the former story is obvious, containing as it does the final appearance to date of the wonderful robotic creations that did so much to catapult the original series to success (particularly in America). Unfortunately this is also why this is the least successful of the episodes released because, whilst it's great to see the Cybernauts going through their neck-chopping routine and trashing anything that gets in their way, they belong in Avengerland and don't really fit the 'realistic' style of **The New Avengers.** (It's also a mistake to allow the viewer to see them 'naked', without the trademark hat, glasses and overcoat - an unnecessary demystification). Whilst there are some excellent scenes, Brian Clemens' script has to be seen as a let-down overall.

Clemens performs far better in the second story on this tape, the fast-moving **Sleeper**, a more realistic tale involving a group of highly ambitious bank robbers (instead of mad scientists or killer robots) who plan to loot all the banks in central London in one fell swoop. Using a stolen nerve gas, they knock out the entire population of the area one Sunday morning (okay, it's not **that** realistic), leaving our heroes as the only ones standing in their way. Clemens handles the often thorney problem of what to do with Gambit very well, keeping him linked up with Steed throughout the episode whilst Purdey is kept busy escaping the clutches of the vicious gang - dressed in slippers and silk pygamas! (though any bunch of thugs that includes Gavin(That's Life)Campbell can't be too dangerous! Steed also gets a dominant share of the action - one of Patrick Macnee's main complaints about the earlier stories was the backseat rôle he was given (oddly enough, in later years Macnee would state that **The New Avengers** would have been far better had Steed not been in it at all!).

TARGET / FACES

Tape two contains, on balance, the strongest material, but is marred by an uncharacteristically shoddy production job by Channel Five. I did feel a little uneasy on discovering that, contrary to the info on the video cover and the tape label, **Faces** is shown first and **Target** second - an indication of last-minute realization that **Target** is the better episode perhaps ?

Faces, written by Clemens and Dennis Spooner, is a variation on the old identical double theme that almost every action/adventure series gets round to at some point (including **Two's A Crowd** and **They Kept Killing Steed** from the original **Avengers**). The variation here being the concept of a spy ring that replaces high-ranking civil servants and politicians with doubles on a large scale. Steed's suspicions are aroused and he assigns Gambit to infiltrate the gang, posing as his own double! Purdey is to be kept in the dark as there is no guarantee she hasn't already been replaced (it's never explained why Steed doesn't distrust Gambit in the same way - perhaps he knew that only Gareth could wear those suits!). Apart from a couple of plot holes like that, things move along quite smoothly until two-thirds of the way through when a truely appalling piece of editing eradicates approximately ten minutes out of the running time and ruins the remainder of the story. I'm not exaggerating here. For example, Purdey's fight with the longbow-wielding villain Mullins is missing but the build-up isn't, leaving the viewer bemused as Purdey dodges an arrow and we leap to a totally unconnected scene, and Mullins mysteriously disappears from the rest of the story. Also lost are the subsequent scenes as Purdey visits the Mission for the Needy, disguised firstly as a Salvation Army worker (a still of which is shown on the video cover!) and then as the tart 'Lolita'. Worst of all, in terms of plot comprehensibility, is the excision of the attempt on Steed's life in a bid to have him replaced by **his** double! This just about ensures the remainder of the story is totally inexplicable to the casual viewers. Nice one, Channel Five!

Thankfully **Target** emerges unscathed from this hackwork, which is just as well considering it is justifiably regarded as **The New Avengers'** finest hour. Dennis Spooner's superlative script is ably supported by Ray Austin's direction with the end result being a highly enjoyable, original and exciting piece of television that can be watched time and time again. The story revolves around a unique shooting-range mocked-up as an ordinary street where agents have to pit their reflexes, not against cardboard cutouts, but armed semi-robotic dummies that can fire back, efficiency being measured by how few hits are received when running the gauntlet. Naturally, only Steed has ever had a 100% clean score. The problems start when enemy agent Keith Barron uses the range as a cover to eliminate Steed's fellow operatives. **Target** has been described as just about the only strong Gambit story and Gareth Hunt certainly carries the action very well in the climax. The supporting cast also perform very well, which also include Robert Beatty, John Paul (from **Doomwatch**), Deep Roy and one line from Frederick Jaeger. **Doctor Who** fans will be particularly interested in the police telephone box standing in the centre of the firing range (is its ultimate fate a subtle in-joke by Spooner on his days as a **Doctor Who** script-editor ?). Another curiosity is the strong resemblance that the dummies bear to Cybernauts (or is it just the dark glasses ?), something never explained.

HIGH PRODUCTION VALUES

These four episodes provide a good idea of the wide-ranging strengths of **The New Avengers;** high production values, good acting from the three regulars (Patrick Macnee is always superb), exciting direction from some of the most experienced men in the industry (though oddly enough the prolific Douglas Camfield doesn't number among them) and strong scripts ranging from spy thrillers to out-and-out science fiction.

Next month I'll be casting a critical eye at the brand new Channel 5 **New Avengers** release - **Eagle / Gladiators** (CFV 08172), but for now, take a look at these and try to think of any TV series from the last five years whose standards come anywhere close...

RICHARD FITZGERALD

LAST OF THE CYBERNAUTS / SLEEPER cat. no. CFV 08252, TARGET / FACES cat. no CFV 08202, £9.99 each.

WITH ALL THE REMAINING TELEVISION STORIES AWAITING PUBLICATION BY W.H.ALLEN EITHER NOW COMMISSIONED OR UNABLE TO BE NOVELISED DUE TO THE CONSTRAINTS OF THE ORIGINAL AUTHORS, TARGET EDITOR PETER DARVILL-EVANS IS NOW ON THE LOOK-OUT FOR POTENTIAL AUTHORS OF ORIGINAL 'DOCTOR WHO' FICTION, AND RECENTLY COMPILED A DOSSIER DETAILING THE INTENTIONS OF THE NEW SERIES OF BOOKS AND GUIDELINES FOR WRITERS, WHICH HE HAS GENEROUSLY ALLOWED D W B TO PUBLISH FOR THE BENEFIT OF OUR READERS (AND BUDDING AUTHORS!)...

SO YOU WANT TO WRITE YOUR OWN 'WHO' NOVEL?

THE OBJECTIVES

The publication of original **Doctor Who** fiction has two main objectives:

- generating income for W.H.Allen and BBC Enterprises by maximising sales of licensed books.
- maintaining and strengthening public awareness of **Doctor Who,** this being beneficial to both licensor and licensee, and particularly important during the TV programme's absence from the screen.

The best way to achieve these objectives is to publish books with the following characteristics:

- in groups, each group corresponding roughly to a TV season - say six books. This is long enough to establish continuity and encourage repeat purchases, short enough to be manageable for both reader and publisher.
- each book to stand sufficiently alone to be read out of sequence from the group; but with enough references to the other books in the group to encourage the reader to buy them.
- the series to feature the most recent Doctor and Companion, in order to appeal to the widest possible market.
- book covers to feature: likenesses of the Doctor and Companion, plus **Doctor Who** logo, because these features will be widely recognized; design features to differentiate series from Target novelizations; design features to show that each book is part of a series; flash saying "Approved by BBC" or similar.

DOCTOR WHO - THE NEW ADVENTURES
A revised proposal for original 'Doctor Who' fiction
(Peter Darvill-Evans, W.H.Allen & Co. plc, 6 April 1990)

1. BACKGROUND

The reasons for publishing original **Doctor Who** fiction have been outlined in a previous proposal; as have the creative and marketing environments that will shape the format and presentation of **The New Adventures.**

This proposal will concentrate specifically on the plot content of the first series of books.

The inspiration for this proposal was a meeting between the writer and John Nathan-Turner, during which it was decided that the "strap" tying together the books in the first series should be kept as simple as possible, should provide the maximum possible freedom for the authors of the individual books, and yet should be strong enough to identify the books as a series. We agreed that an overall plot based on time-hopping through history would do the trick.

This proposal is a version of that basic idea.

2. THE TIMEWYRM CONCEPT

My thoughts about the original time-hopping idea were as follows: that the idea itself is clearly an excellently simple and elegant way of tying together a series of **Doctor Who** stories; but that the idea of uniform time-jumps seemed a little artificial and, moreover, imposed a precondition on the four authors in that they would not be free to choose their own settings.

The idea of the Timewyrm is an attempt to retain the simplicity of the time-hopping plot, but to add to it a science-fantasy rationale which has the added advantage of permitting the authors to set their stories just about anywhere in space-time.

The inspiration for the Timewyrm is the computer virus: if the structure of space-time can be seen as a vast machine, then the Timewyrm is a virus that burrows within it and upsets its programming.

The Timewyrm is an abstraction - part sentient creature, part machine, and part mathematical modelling, it has a physical, tangible reality only in very specific circumstances. Manufactured and controlled by a technologically advanced alien race, it can slip through space-time and pop into existence at a pre-programmed location; and it wreaks havoc in the space-time continuum by randomising events. It does this automatically, as a by-product of its travelling: it is parasitic upon living, intelligent organisms, requiring their energy to maintain its own. But a being - a person, for instance, and perhaps a very influential person in Earth's history - who is host to the Timewyrm is no longer his master, and begins to behave unpredictably...

Therefore the over-arching plotline of the first series of novels is this: an alien race, intent on conquest, inject the Timewyrm into Earth's history; the Doctor intervenes and traps the Timewyrm; but, in the second book, it is released - at some more recent point in Earth's history - and the Doctor has to face another upset in the timeline; he suceeds in programming the Timewyrm to travel to the very end of time; but it is intercepted in the far future, and put to use again; so the Doctor has a showdown with it, and destroys it; but this serves only to bring about the creation of another Timewyrm in the anti-matter universe; so the Doctor has to go there to sort things out.

This creates a four-part book series which has two Earth settings, one of which can be ancient and the other more modern, a futuristic setting, and a wacky way-out alternative universe setting.

The above outline is intentionally very sketchy - because, although it sounds a little complicated, the Timewyrm idea is really very basic and in practice need take up only the merest fraction of each book. It is merely a **deus ex machina** whose purpose is only to require the Doctor to move from the plot of one book to the plot of the next.

3. ONE EXAMPLE OF A FOUR-BOOK SERIES

It must be stressed that the following plot ideas are only examples; it will be up to the authors themselves to decide the settings and plots - subject to approval, of course. There is no reason for the series to be four books long - except that this size is manageable, and one would not want to over-use the Timewyrm idea.

BOOK ONE

A **race** of aliens want to colonise Earth; they are technologically advanced, and have some limited ability to see into the past. They arrive in the Solar System in about 150 AD and decide that the Roman Empire will make an excellent basis for global conquest. They therefore decide to use their secret weapon - the Timewyrm - to burrow backwards through time to 27 AD, when the Roman Republic was collapsing, Julius Caesar was fighting Pompey, >

VIRGIN

Dear Prospective Doctor Who Author

Thank you for expressing interest in writing original Doctor Who fiction; and thank you for waiting patiently for this reply.

W H Allen has long nursed an ambition to publish original Doctor Who novels; but the BBC has been understandably reluctant to consider the proposal until the series of TV story novelizations is as complete as possible. That point has now been reached. BBC Enterprises has given its approval for original fiction; and I have agreed with John Nathan-Turner, the Doctor Who producer, on a structure for the first series of four books.

Therefore it is now time to ask for submissions.

You will find enclosed a number of documents:
- the OBJECTIVES page from the first proposal
- the REVISED PROPOSAL - the agreed basis
- GUIDELINES FOR WRITERS
- HOW TO SUBMIT YOUR IDEA.

This is a lot of material, but please read it carefully before committing yourself to paper.

I must stress that I expect a vast superfluity of submissions. There are hundreds of people who want to write Doctor Who novels; and initially, of course, I need only four authors. What is more, for this first four-book series I wil probably commission the work from established authors whom I can rely on to produce good typescripts within a tight deadline.

However, if you are an unpublished writer with an urge to create Doctor Who stories - don't despair. I still want to see your work. There will, I hope, be a continuous stream of new Doctor Who novels, and I will need to find authors for all of them.

I look forward to receiving your submission.

Yours faithfully

Peter Darvill-Evans
Editor

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Anthony was dallying with Cleopatra, and the whole edifice could easily be subverted. The Timewyrm latches on to Anthony and the Egyptian Queen; while, 125 years later, the aliens gather in the pyramids and wait for the time-line to change...

The Doctor arrives and has the usual complicated adventure. It all ends successfully with the aliens defeated and the Timewyrm trapped in an Egyptian tomb; but, in the final pages of the book, the Doctor finds, in the TARDIS data banks, references to the ill-fated Egyptian excavations of Professor von Thurling...

BOOK TWO

A late nineteenth or early twentieth century setting. Egyptology, the Mummy's Curse, ancient buried evil being disturbed - all that sort of thing. The Doctor arrives because he's worried that the Timewyrm will be discovered; but the actual plot can be anything at all - more aliens, perhaps, or a completely Earth-bound adventure. At some point - almost incidentally, if the author wants to do it this way - the Doctor discovers the Timewyrm, and re-programmes it to burrow through space-time right to the very end of the Universe, and thus safely out of everyone's way. But, after sorting out the main plot, the Doctor discovers - in the book's final few pages - that the tracer he planted inside the Timewyrm is showing that it has been diverted from its course.

BOOK THREE

The Doctor travels into the far future to investigate the diversion of the Timewyrm. He becomes involved in a complicated adventure concerning the alien (?) race that has hijacked the Timewyrm because they want to use it to avert the end of the universe, which is comparatively imminent. And, after rip-roaring exploits among these futuristic peoples, the Doctor destroys the Timewyrm - and, again, this need not be anything more than a minor incident in the plot. Then, in the final pages of the book, the TARDIS picks up strange energy readings - or something - the upshot of which is that the Timewyrm, rather than being destroyed, has been cast into some sort of anti-matter universe (? - or E-space ? or something similar ?) and is disrupting its structure.

BOOK FOUR

The Doctor takes the TARDIS into this other universe, where he has another adventure which can be anything the author wishes; and at the end of it he finds a way to contain the Timewyrm. Series ends.

4. THE ADVANTAGES OF THE TIMEWYRM CONCEPT

Timewyrm is a short and yet intriguing name for a series. Given the amount of wording that the New Adventures will have to carry on their front covers, a snappy series title is a definite plus. Timewyrm can be incorporated into the title of each individual book in the series, so that the front cover copy would be something like:

DOCTOR WHO
THE NEW ADVENTURES

TIMEWYRM: The Something Title of Something-or-Other

by A N Author

The concept gives each author a very great deal of freedom. The only constraints are that at some point in his story he must have the Doctor deal with the Timewyrm; and at the very end of the book he must set up a little scene in which the Doctor has to travel somewhere else in order to follow the Timewyrm. The creature can, if the author wishes, play no part at all in the story.

Freedom for the author to devise his own plot is reflected also in the freedom to decide the setting. Because the Timewyrm can pop up anywhere in space-time, the authors have a great deal of liberty when deciding on the environment in which they set their stories.

Finally, a device such as the Timewyrm, which is the explanation for the time-hopping that provides the **structural** unity of the book series, also gives us an excellent tool to use to introduce an element of **thematic** unity.

5. THEMATIC UNITY

It is not essential for a series of Doctor Who books, or indeed of Doctor Who television stories, to have an underlying theme; but it is an attractive idea, and it provides one more factor - and a very subtle factor - that would link such a series together.

A series theme, in this sense, means not a plot device but an abstract concept - perhaps even a philosophical proposition - that the stories within the series can explore, discuss, emphasize or refute.

A series plot device, such as the Timewrym, provides an excellent **raison d'être** for a series theme. (Without a series plot device, a series theme might seem out of place or contrived).

The theme that we choose will to some extent depend on the plot that we choose for the first book in the series - and that will depend on the author. Therefore what follows is speculation; but we could suggest this sort of theme:

The Timewyrm is, after all, the creation of an invading force - the aliens who want to conquer the Earth - and it is an entity that turns out to have a life of its own that wreaks havoc throughout space-time.

Therefore we could perhaps use this four-book series to explore militarism, war, violence, and their unpredicatble consequences. In one book the armies might be inter-galactic battle fleets; in another we might find the Doctor defending tribesmen against Victorian colonists. One book might focus on the carnage, devastation and wastefulness of warfare; another might point out that violence can sometimes have unexpectedly beneficial effects. Interpretation of the theme would be up to the authors, of course; these possible interpretations are merely suggestions.

Two further advantages of using this unifying theme are, first, that the difference between these new books and the old Target novelizations would be highlighted: with this theme, the books might be serious, or sombre, or hard-edged - very definitely adult, anyway, and very definitely dealing with serious subjects.

Secondly, the futility of war, and the unexpectedness of its results, seems to be a very topical theme, and one that might well appeal to our target readership of literate young people.

GUIDELINES FOR WRITERS

Style

Use a typewriter or letter-quality computer printer

Write on plain A4 paper - and on only one side

Leave wide margins around the text - at the top, the bottom, and both sides of the page

Leave double spaces between lines

Start each chapter on a new page

Within chapters, indicate breaks between sections by inserting an extra line space (insert asterisks at the end of a section only if it occurs at the bottom of a page)

Begin the first paragraph of each chapter, or section of a chapter, full out to the margin; indent all other paragraphs

Use three points... to indicate unfinished sentences

Use single quotation marks: 'Like this, to indicate speech,' said editor, 'and where necessary use double quotes, "thus", within single.'

Titles (Mr, Dr, Mrs) and acronyms (NATO, USA, UK, UNIT) - without stops

Use z spellings - eg recognize

Technical Terms

TARDIS - capitals throughout

the Doctor - never abbreviated to Dr; 'Doctor Who' only in book or TV story titles - 'Who' isn't the Doctor's surname!

Be sparing with capital letters. Daleks, Cybermen, Mondas, the Master, the Rani - these are all OK with capitals; but don't extend capitalisation to technical terms just because they're new: nitro-nine and dalekenium, for instance, are straightforward substances like oxygen and ethyl alcohol.

Space-time has a hyphen, as here.

English

Punctuation exists to make groups of words more understandable. The usual marks are the point, the comma, the colon, and the semicolon - . , : ; - and if you are not entirely familiar with their use, for goodness' sake buy or borrow a textbook of English usage.

Correct spelling is very simple; consult a dictionary.

Characters, when speaking inside quotation marks, can use slang, neologisms, strange abbreviations, and words with irregular meanings. The reader expects characters to speak in character - although you should use only such expressions as your readers can reasonably be expected to have heard. The writer, describing objects and events outside quotation marks, should write only in Standard English - and, in particular, beware of neologisms. You might understand the latest shades of meaning adhering to a word; but don't assume that your readers do.

For instance, you may use the word 'wasted' to mean 'exhausted' or even 'killed' - 'he was wasted by Charlie in Nam'; but your readers are likely to think it means 'needlessly or fruitlessly expended' - 'I've just wasted a whole pint of milk'.

A character might say: 'C'mon boys! Let's waste them Daleks!'. But if the novelist were to write: The Daleks advanced, wasting the Movellans - the reader might well become very confused.

WRITING DOCTOR WHO NOVELS

Writing a novel

This is not the place to give advice about how to write fiction. If you haven't written a novel before, buy or borrow a book that tells you how to do it.

It is worth mentioning just one basic maxim of novel-writing: **Don't tell - show.** In other words, allow the plot and personalities of the story to emerge from the actions and dialogue of the characters. Don't describe the political situation on planet Troxos 4 - recount a dramatic incident that demonstrates the political situation. And so on.

Another thing: writing a novel is hard work. If you find it very easy, you're almost certainly doing something wrong.

What is not required

I'm not looking for Target novelizations of TV scripts, or anything much like them. Here are some of the features of the Target novelizations:

- short text - about 50,000 words
- written with child readership in mind
- limited by limitations of original TV script
- written in expectation that readers are familiar with the TV story

I don't want these features in original novels.

What is required

Original Doctor Who novels will have the following characteristics, among others:

- novel-length text - about 85,000 words
- written for adults and teenagers, and for mainstream science fiction readers as well as Doctor Who fans.
- plots, monsters, effects, etc not limited by restrictions imposed by TV medium.
- written on the understanding that the reader will have no pre-knowledge about Doctor Who.

GUIDANCE AND RESTRICTIONS

It is of crucial importance that you are familiar with Doctor Who. You must be aware of the programme's 27-year history, and you must know the important elements of the Doctor Who mythos - the TARDIS, the role of Companions, the Doctor's mysterious origins. Doctor Who - The Programme Guide is a pocket-sized directory of every TV story; and there are many other reference works worth studying. Watching video recordings of the programme is also recommended.

Each book that we publish must be compatible with Doctor Who history and in the spirit of the TV series.

Therefore, please, no revelations that once upon a time, in a galaxy far away, the Doctor adopted the name Ben Kenobi and befriended a youngster named Skywalker... Quite apart from the copyright difficulties (of which more later), you must appreciate that the Doctor Who universe has a unique character; it can accommodate a vast range of possibilities and types of adventure, but nonetheless it does impose limitations of plot and style.

Also, although we can and should explore adult themes in an adult manner, we do not have licence to overturn basic premises. There must be no hint of sexual relationship between the Doctor and his Companion, for instance. Violence and cruelty should not be dodged - the Doctor's enemies are always truly evil - but they should be indicated by the reactions of those involved rather than by graphic descriptions of bloodshed and torture. Remember that on TV Doctor Who is scary because it has the elements of a thriller - the "look out it's behind you" technique. It doesn't go in for schlock-horror and fountains of gore.

Because the first four-book series of new novels will continue from the end of the last televised TV story, it is particularly important that you are familiar with the current Doctor - the seventh, played by Sylvester McCoy - and his current Companion - Ace, played by Sophie Aldred. These will be the main characters in your proposed novel. You will of course have to tell the reader what these characters look like, and how they speak and behave - and of course these descriptions must be consistent with the TV stories and with the other books in our series. You should note that both of these characters have changed since they first appeared in Doctor Who: the Doctor has become less frivolous, more sombre; Ace has become more grown-up and self-confident. Nonetheless the Doctor still has about him something of the cosmic clown - a throwback, perhaps, to the personality of the second Doctor; and Ace is still rebellious and hot-headed, hiding her vulnerability beneath a venear of streetwise toughness.

It's important to get the dialogue right: Ace still speaks somewhat like a teenager from the rougher part of a respectably dull West London suburb; the Doctor speaks like - the Doctor!

Remember that the Doctor is an enigma. On TV he has been portrayed as a unique, mad-scientist time-traveller; of one of a race known as Time Lords; as a renegade - almost a revolutionary - pitted against the Time Lords; as the leader of the Time Lords; and as something more than a Time Lord - a being as powerful as Rasillon or Omega, or perhaps even more powerful and knowledgeable...

We must strive to retain the Doctor's mystery. Therefore I strongly suggest that you do not describe events as seen through the Doctor's eyes, or tell the reader the Doctor's thoughts. Who are we to be privy to the workings of the mind of a Time Lord ? We're only human, after all. Your story should be described through the eyes of other, lesser characters - Ace, of course, and the other human(oid) people the Doctor meets.

COPYRIGHT

Although many hundreds of characters and monsters have appeared in Doctor Who, only a few of them are BBC copyright - and these are the only ones we know we can use without difficulty. Luckily for us the Doctor, the TARDIS and the Time Lords are among the concepts that the BBC owns!

The general rule is that you can make a passing reference to any character or monster, no matter who owns the copyright. (A sentence such as 'This is a terrible creature, Ace; more deadly than a Dalek, and about as much soul as an Auton...' would cause no problem.) But in order to feature a character or monster throughout a novel, it is advisable to secure the permission of the copyright owner.

Obtaining such a permission may be very easy - a matter of making a phone call. On the other hand it may be very difficult - perhaps even impossible. Therefore, unless you are sure that the relevant permission will be easy to obtain, you should not use non-BBC copyright concepts in your proposed novel. Invent your own monsters and characters instead.

Please bear in mind that if your novel is published you will retain copyright in the text; the BBC will of course own the Doctor Who concept and name; and I will insist, as part of your contract, that W H Allen will acquire the right to re-use, in other books, any new monsters or characters that appear in your novel.

HOW TO SUBMIT YOUR IDEA

If you're an established fiction author, please telephone me. I need to find four authors who can be relied on to produce the first four books quickly. In particular I'm anxious to commission the first book, because it will contain elements - the Timewyrm, and so on - that affect the subsequent books. I would also like your suggestions for the themes of subsequent series of four to six books each.

If you're a new author, I will need to see at the very least two chapters of your proposed novel (say about 15,000 words) and a detailed synopsis of the entire story.

Don't worry, at this stage, about fitting it with the other novels in the series. It's obviously impossible, anyway, and my main concern is to find good novelists. The whole idea of the Timewyrm concept is that it can be used to "top and tail" almost any adventure; I suggest that you choose to write the second, third or fourth story (settings are, respectively, fairly current Earth, futuristic space or alien planet, strange other-universe). Even if you're one of the chosen few, it's unlikely that your story will be included in the first series; but if it's a good, original, exciting, well-written Doctor Who story, I'll find a place for it somewhere. Be prepared to re-write it to suit a different series with a different "top and tail".

Submissions to: Peter Darvill-Evans,
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WHO SAYS THERE'S NOTHING LEFT TO DO ?
W H Allen
Doctor Who MEETS RONALD McDONALD
Doctor Who GOES TO CLACTON
THE DAVROS COOKERY BOOK
CARRY ON DOCTOR!
Doctor Who AN UNEARTHLY CHILD
Doctor Who GETS AXED

MISSION TO MAGNUS

ONE WONDERS how W.H.Allen justify publishing these 'Missing Episodes' from the proposed twenty-third season of 'Doctor Who'.

We are not told at what stage the scripts for that season had reached before Michael Grade's revamp was announced, but, from the evidence of the three 'Missing Episodes' books so far, they were not much further on than the basic-idea-on-the-back-of-a-cigarette-box treatment. Had they been taken much further, then someone other than the author would have had quite a lot of revising to do!

Why these stories should be heralded as anything more than substandard (even amateur) fiction is puzzling. Why does Wally K. Daly deserve to get a book of his proposed **Doctor Who** story published when there are countless fan writers better able and more qualified? I do not write, in case you were wondering, as a frustrated fan fiction writer with a chip on my shoulder - my one-and-only piece of fan fiction (may it rest in peace) was barely publishable! I do not like these 'Missing Episodes' books for several reasons:

These stories were dropped by the BBC because they followed the traditions of the type of **Doctor Who** that the BBC wanted to eradicate. If they had been judged as being of any merit, they would have been commissioned into the revamped season, not selved. On the evidence of **The Nightmare Fair** and **The Ultimate Evil**, season twenty-three - had it gone ahead as planned - would have been pretty awful, and **Mission to Magnus** continues the paucity.

DISJOINTED MESS

The story (and let's not beat about the bush here) is a very disjointed mess. We are, from page one of the text, thrust into a problem situation; the tired old cliché of the TARDIS being externally controlled by an unknown power. We are introduced to the culprit (and the Doctor's old school bully), the satanine Anzor. Immediately we have a scenario which we can imagine only to well how dreadfully it would have come across on television - that of Colin Baker's Doctor behaving in such a simpering and cowardly way. It is difficult to believe that we are reading about our hero as his actions are completely out of character, even if he does attempt to offer Peri to save his own skin (shades of **The Twin Dilemma**): "You're for it you are, Peri", he cries! It is Peri who is left to rally against the bully, highlighting the reversal of traditional Doctor/companion rôles.

The old school friend/rival/bully turning up unexpectedly years later is a genre cliché recalling a couple of previous **Doctor Who** stories and an episode or two of **Star Trek**. Barely have we been introduced to this potentially interesting character when Philip Martin has finished with him and sends him packing into the same sort of fictional limbo as the Meddling Monk. In short Anzor is a character who outlives his usefulness and is immediately written out; a cypher, a plot device.

A planet dominated by women is another lame SF cliché, used previously in **Star Trek - The Next Generation, Galaxy Four** and B-movie (any-excuse-to-get-a-girl-into-a-bikini) second-rate features. Where it may once have been considered daring, satirical even, now the tide has turned to render it condescending and patronizing.

Martin's writing is sloppy and careless. The planet's inhabitants use Earth (English) colloquialisms and phrases that are practically archaic now, such as "crosspatch" to describe an irksome woman. Sil informs us that he has "bought a great number of winter woolies"! Further, characters are introduced without description (unforgiveable, since the book is only 122 pages long with just 31 lines to the page). Rooms and environments are barely furnished by the author, no explanation is provided as to the origins of the Ice Warriors, and a fleeting nod is all that recognises the Doctor and Sil's meeting on Varos! Martin lazily expects the reader to fill out this information for themselves. This thoughtless writing spills into excruciating dialogue too, for example: "The survival of our entire race depends on the success of your mission."

As an idea, a story featuring Sil and the Ice Warriors battling with the Doctor and the natives for climatic control of a planet is appealing. The prospect of seeing the Ice Warriors for the first time in over ten years made the story more intriguing. The Ice Warrior race is one of the most respected **Doctor Who** adversaries, ranking in stature alongside the Sontarans and the Yeti. Their quietly defined culture and ethics made them one of the most interesting races in the programme's history and it would have taken a skilled author to be able to maintain Brian Hayles' high standards, and unfortunately Philip Martin disappoints.

Apart from their unique ambition, the Martian invaders may just as well have been Klingons or Cybermen. In fact there are echoes of **Revenge of the Cybermen** lurking throughout: setting up a chain of explosives to tilt the planet's axis and throwing it out of orbit is similar to the plans the Cybermen had for Voga; and the traitor playing off both sides against each other is now Sil, not Kellman.

None of the Ice Warriors is imbued with any individual characteristics. Many of them appear for only one line, often ending up as cannon-fodder. For the record (it may save you the trouble of reading the book), the Ice Warriors are headed by the Grand Marshall (installed in the warship orbitting the planet), then Commander Vedikael, and his warriors Skaag, Jargh, Craag, Jandaan (who is Vedikael's second-in-command and appears only briefly at the end of the book) and Gorga. As with **The Monster of Peladon**, it takes some time for the creatures to put in their first appearance.

INVALID CONTINUITY

Continuity buffs will be weeping when they read (that is, if they consider this nonsense part of the programme's history) that the Doctor curiously believes the Ice Warriors are "extinct", which is contrary to Brian Hayles' dating of **The Ice Warriors**(1967) as the year 3000 (this story is set midway through the twenty-third century, roughly in line with Sil's first appearance on Varos.

There are a few interesting ideas and tid-bits of information thrown our way, such as bits about the Time Lords and the Doctor's formative years at school, all of which will hopefully be seen - by nature of the book - as invalid. The idea of neutrino bombs is little more than Pip 'n' Jane Baker style gobbledygook - neutrinos are very interesting things, and should be treated with more respect!

I had honestly expected much better from Philip Martin, an author whose other work is usually of a very good standard. Here, though, we are given a fine concept which is brutally beaten to death by a collection of worn clichés and substandard plot. If Martin's story had been filmed, then a few fans would undoubtedly have been happy enough to see the Ice Warriors back in action, content to overlook its many flaws as a script (ala **Warriors of the Deep**, etc.). But this work is not worthy of Brian Hayles, or Philip Martin come to that. It is an insult to our intelligence.

JULIAN KNOTT

Published July 19th, Price £2.50

THE TARDIS, piloted by the Doctor's sixth incarnation and companion Peri, is seized by a mysterious external force, and displaced into an unknown area of time and space.

The ship's scanner comes to life, displaying the ferret-like face of Anzor, the school bully from the Doctor's past. The Doctor cowers before him, terrified. Anzor's ship is entrapped, gripped by the force-field of an alien warship, and he forces the Doctor to replace his TARDIS by means of a special emergency unit.

The Doctor and Peri are able to escape the alien warship's hold and they land on the planet below, Magnus Epsilon - a twenty-third century colony planet ruled by seven sisterhoods and dominated by the female populace. The Doctor and Peri meet Vion and his small band of followers who live beneath the planet's surface, as the surface atmosphere - combined with sunlight - is deadly to all the males.

Anzor and the Thoros-Betan trader, Sil, are on the planet too, in council with the local ruler, Rana Zandusia, chairwoman of the seven sisterhoods. The Rana has applied to the Time Lords for permission to incorporate time-travel into the planet's defences because the neighbouring planet Salvak, ruled by males, may be on the verge of invading if, as the Rana believes they have created an antidote to Magnus Epsilon's natural defence - its atmosphere. Rana wants to travel back in time and prevent successful research into the antidote. Anzor claims to be a representative from the High Council of Gallifrey, and refuses the request. In response the women freeze him, planning to enter and steal his TARDIS currently disguised as an ancient oak tree.

Vion and his followers are looked after, under curfew, by the Matrons who capture the Doctor while Peri manages to evade them. The Doctor is taken to the place where Anzor is undergoing brain-scanning by the Rana's psychic, Ulema. The women want the entry codes to the ship and information needed to pilot it. Anzor's mental capacity, though, is poor, and Ulema is told to switch her attention to the Doctor who they realise is also a Time Lord.

Zandusia succeeds in breaking into Anzor's TARDIS and, under interrogation, the Doctor provides the necessary information regarding the ship's operating codes that the women require in order to pilot it. But Anzor has escaped his guards and forces the women and the Doctor from his ship. He uses the settings that the Doctor has given, unaware that his former schoolyard victim had tricked the women, and Anzor dematerialises for an appointment with pre-history!

The women now turn their attention to the Doctor, and his TARDIS, but he is soon rescued by Peri and Vion. Heading north, they find an ice cavern and a detonator linked to a network of neutrino bombs at the planet's pole. They also discover that the planet has already been invaded - by the Ice Warriors!

Meanwhile the Rana has broken into the Doctor's TARDIS, and Sil accidentally transports them into the near future where, outside, the planet is desolated. A glimpse of things to come...

The Doctor confronts the leader of the Ice Warrior invasion force, Commander Vedikael, but he is unable to stop their plan. The Ice Warriors are able to explode their devices, pushing Magnus Epsilon 3.4° out of its orbit and away from its sun, making it much colder and suitable for colonization by the scaley green giants.

More by luck than skill, the TARDIS returns, and the Doctor, Vion, Peri and a small party of Salvakians - whom the Ice Warriors have captured and used as slaves - unite against the merciless Martians. Sil, who had negotiated with the invaders from Mars for franchises to sell cold-weather clothing to the surviving Magnus Epsilon slaves, finds that the Ice Warriors to not intend to honour their agreement.

The Doctor and friends eventually manage to overpower the slow-moving Ice Warriors and defeat them. He then sets off another chain of explosions, pulling the planet back into its original orbit and the women of Magnus Epsilon and the men of Salvak unite, leaving Sil thinking about investing in matrimonial and baby goods.

The Doctor and Peri depart, on their way to adventures new...

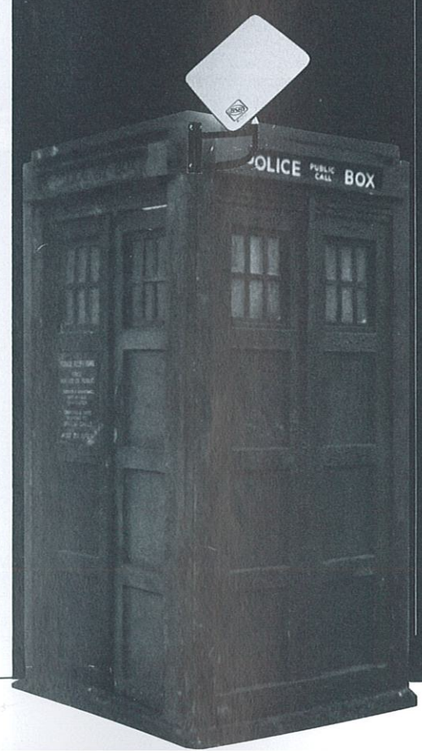
AN EARLY ASSESSMENT OF THE TELEFANTASY PERFORMANCE OF BRITAIN'S NEWEST TELEVISION SATELLITE COMPANY...

I'VE DONE IT! I've taken the plunge. I now own a satellite dish!

This is a difficult confession to air, especially so publically, given the relative snobbery attached towards satellite television. I must admit that I expected this attitude to diminish somewhat with British Satellite Broadcasting's arrival, hyped no end as the alternative to Murdoch's unbelievably crass SKY. BSB was said to invite comparisons with the BBC and ITV in its 'corporate image, style and programming philosophy'. I've lived with this new station now for going on 2½ weeks, on occasions enduring the most excrutiating of programmes in order to write a (hopefully) non-biased account of the five stations on offer. I hope you appreciate this...

BSB is, on the whole, largely low-brow sub-ITV stuff, and don't let them coax you into believing that they're anything like the BBC. In fact, the quality material (what there is of it) is only really seen in the vintage BBC programmes that BSB has acquired in such bulk. Whether **Doctor Who** counts among them I'd have to ponder on, but Shoestring, Steptoe & Son, Secret Army, Till Death Us Do Part et al are noticeably a cut above the general output. Having such limited resources (economically speaking) however, a reliance on imports is perhaps to be expected, but nothing really prepares you for the half-dozen or so Santa Barbara clones ("Listen, Brad, I never touched Shelley...") that have somehow found their way onto the main entertainment channel. American soaps proliferate BSB in the way that Australian soaps have recently infested the terrestrial airwaves, and are remarkably inferior. Whereas Neighbours, Home & Away etc. are simply vacuous and empty, BSB's soaps are sloppily written, inanely acted and produced, and God prevent the day when material of this calibre reaches BBC1's screens...

But let's concentrate on the genre in question. I managed, luckily, to catch the Saturday repeat of **The Daleks** episode 7 which, I was surprised to note, retained the **Edge of Destruction** lead-in complete, despite **The Dalek Invasion of Earth** starting its six-week run just one day after. I'd never actually seen this story before, having neglected to buy the video, and I can't really describe the feeling of watching a black and white **Doctor Who** adventure live on air again. Weird, especially seeing it for the first time and actually having to wait seven days for the next enthralling instalment instead of just pressing fast forward for a few excited seconds. One minor quibble was that they have to break the episode into two by having a commercial break (actually, that's pretty freakish too!) and the caption that leads us into and out of the break isn't particularly awe-inspiring, consisting of a crudely cut out colour photo of the TARDIS (circa 1978) against a starry background with the words "Dr Who - From the Start". Ugh.



Grange Hill, shown half an hour earlier than **Doctor Who**, has avoided the advert break, perhaps indicating **Doctor Who**'s popularity over the school serial. The series being shown at the time of writing, incidentally, are the latter episodes of the second season with Tucker, Doyle, Benny et al all resplendent in their wonderfully dated flares and 5-inch collars. Don't snigger, we all wore these clothes at one time you know. But again, it's among some of the better programmes on the channel and has worn surprisingly well.

Jupiter Moon, the other thing I'm forced to mention, I've seen a few glimpses of. I wouldn't watch it for any longer than that, though - a soap built exclusively around what is termed the 'youth element' is a pretty poor marketing idea. It won't succeed, at least not with the viewers, but bearing in mind that it's a pretty cheap show to make (and, on the whole, it shows), BSB will probably lose little by commissioning another 180 or so episodes. Oh, and be warned, it's about as science fiction-orientated as **Quantum Leap**, so don't get too ecstatic.

Perhaps another old series of interest is **Space Patrol**, an early fifties American show airing on Saturday mornings. Its stories chronicle the exploits of Commander Buzz Corry and Space Cadet Happy and their hair-raising encounters with a nasty collection of villains. That says it all, really; not very good if that need be said, but **Lost in Space**'s amazing popularity today show's there's an audience out their willing to brave their way through the clichés and enjoy rubbish for what it is.

Nostalgia addicts will no doubt get a lot from BSB, given the BBC's reluctance nowadays to delve into its archives. But be warned that most of it is sub-ITV stuff, and that's not good. The easing of obligations placed on broadcasters as a result of deregulation has resulted in few public service programmes and less of an emphasis on news and current affairs (BSB's news service is basically a two-minute bulletin every 3 or so hours). The emphasis now is on entertainment first and foremost and consequently quality is at a minimum. The Movie Channel and its old TV programmes are undoubtedly BSB's few real virtues, but I can't help thinking that if the BBC and ITV become like this, we're going to have a less imaginative and less thought-provoking television service, and that would indeed be a shame.

STEPHEN O'BRIEN

IT'S NOW FIFTEEN YEARS SINCE THE CHILLING FIGURE OF DAVROS FIRST TRUNDLED ACROSS OUR SCREENS, AND SADLY (AND INEXPLICABLY) FIFTEEN YEARS SINCE ONE OF 'DOCTOR WHO's' GREAT CHARACTER ACTORS, MICHAEL WISHER, LAST GRACED THE SERIES. WE COMMENCE INTERROGATION OF THIS MULTI-TALENTED PERFORMER (AND CREATOR OF THE DALEKS) IN THE FIRST OF THIS 2-PART INTERVIEW...

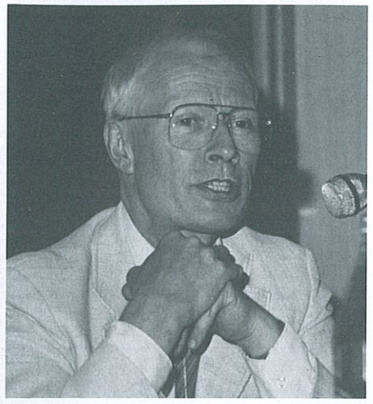
WHEN YOU WISHER 'PON A' STAR

TIM BURCHELL: How did you get into acting, Michael ?

MICHAEL WISHER: Somehow it was inevitable, really. When I was younger I always wanted to be so many things. As a young man I joined various amateur dramatic societies, particularly one in the RAF, and when I came out I had several jobs including digging holes in roads, engineering and farming - which usually involved hedging, ditching, or mucking out the pigs!

I eventually finished up in Bury St. Edmunds. There was no reason why I should end up there, it just seemed a nice place to go and I was on my own then, so I went. When I arrived there, without a job and without knowing where I was going to stay, I got off the train and popped into a pub called the Old Angel Hotel. I went up to the dear old barmaid called Flo and bought half a pint. I saw people going in and out of this bar with what looked suspiciously like scripts under their arms, so I asked Flo what was going on and she told me they were auditioning for the Bury St. Edmunds Amateur Operatics and Dramatic Society's production of a play called George & Margaret. I thought this sounded good, so I approached a gentleman in the bar who I assumed was ticking off the candidates and I asked him if anybody could enter these auditions. He said yes and put me on the list and I went in and auditioned for the part, for a bit of fun really.

I picked up the paper the next day, after I'd found digs, and they'd published a cast list of George & Margaret and my name was down opposite the part of Dudley, which was a pleasant surprise! So I got a job in engineering and stayed with the Bury St. Edmunds Amateurs for quite a while and made a lot of friends there. Then a couple of years later I received an audition from the RADA in London. I auditioned, and then I forgot about it as time went by and then I had another letter saying I was starting on such-and-such a date, so off I went to London. That's where it all really started in the industry for me, but I sort of drifted into that, which has been the story of my life; I've drifted everywhere!



Contrary to belief, your first brush with 'Doctor Who' came in the Patrick Troughton days, didn't it ?

Yes, I have a very dim recollection of that. I remember Patrick Troughton, although I don't think I exchanged two words with him (I was somewhere on the periphery doing some miniscule voice-over). What the show was I don't know. Anyway, I've always been a great admirer of Patrick Troughton, God rest his soul in piece. He was always a splendid character actor and one of my very favourites. In fact **Doctor Who** has had people that I admired very much. Another wonderful character actor was Jon Pertwee, and some of the stage and character performances he has given us have been absolutely brilliant. Of course the original (Bill Hartnell) was a character performer par excellence, a very clever man. It's terribly difficult to follow and original, and I think the others did amazingly well, but somehow the original always sticks in my mind, maybe because it was in black and white.

I saw all the originals because I was a great fan of **Doctor Who** then. It was a new type of programme when it came out and I was fascinated and thought how splendidly they'd done, what with this wonderful new idea of having a police call box as a TARDIS. Of course in those days there were lots of them on every street corner. The last one I saw was just on the other side of Kelvin Bridge in Glasgow which has been preserved as a memory of old methods of police communication. Most of the modern generation don't know what an old police call box looks like and they have to accept what they see on **Doctor Who,** but back then of course everybody knew what it looked like and so it was wonderful to see one just vanishing and coming. I suppose the contemporary alternative I can think of are these great portaloos where you put your ten pence in and it automatically flushes - now that **would** make a wonderful TARDIS!

Your first actual appearance in 'Doctor Who' was in 'The Ambassadors of Death' in 1970 as a news reporter.

I remember I had to reel off pages of gobbledegook straight into a fish-bowled camera lens. I was supposed to have a teleprompter because there wasn't much rehearsal time, but I think for some reason the BBC only had two and one broke down and the newsroom needed the other one, so that was it - it had to come straight off the top! However, I still had to mimic a teleprompter by moving my eyes from the left to the right to the left to the right to give the impression I was reading it off.

Do you have problems with large spiels of lines ?

No, unless they're lists which are not easy to remember. I gave up learning lines a long time ago. I learn meanings. I think if you know what you're saying, why you're saying it, where you've come from, where you're going, what your intent is, what you're trying to get across - in fact if you've got the character **right** - the words come out as they're writ. The words on the page are more a clue to the character.

In 1971 you had a main rôle in 'The Terror of the Autons' as the manipulated Rex Farrel.

Yes, wimp extraordinary! He thoroughly deserved his rather sticky end! I seem to remember wearing this latex mask of the Master and being shot. They discovered their mistake too late and they peeled the mask off, by which time my face was as white as a sheet because I'd been kept hanging around in this damn mask all morning before they got to my scene! When they took it off I really did look dead which worried a lot of people, not least myself! With latex you've got holes for the nose and mouth, but the skin doesn't breath and it dies creepingly underneath bit by bit.

I then had to play dead for about five minutes during that scene, although it actually seemed like five hours! It was quite difficult holding the breath for a long time with the eyeballs curled up and no movement in the chest. I don't know whether I could do it now - I think I probably **would** die!

You were back in the tenth anniversary season, this time painted blue for the part of Kalik in 'The Carnival of Monsters'.

In the BBC they have a system of repeat fees and I often get these little slips of paper saying 46p or whatever for so many episodes of **Doctor Who** shown on some TV station in outer Mongolia, and they have the names of all of these stories on them like **Death to the Daleks, Planet of Evil, Planet of the Daleks, Ambassadors of Death** or **Logopolis** or whatever, but I've lost count of them. To be honest I can't remember half of them! I went to a convention last year and I was watching one of the old tapes on the big screen (I think it was **Terror of the Autons** - but I didn't realise that at the time). I was watching this scene thinking to myself 'This is good, I like this', and it wasn't until about after five minutes that it dawned on me that the person playing opposite Harry Towb - whose performance I was admiring - was **me** with hair and teeth, and it started to come back! So that's what the memory can do, and unfortunately I have no recollection of **Carnival of Monsters.**

How did you become involved with doing Dalek voices for 'Frontier in Space', 'Planet of the Daleks' and 'Death to the Daleks' which, at the time, you were quite famous for ?

Oh, I think desperation! There had been a sort of circus of voices for the Daleks and I think they got stuck and couldn't get hold of one of the usual people. So somebody rang me up in panic and said 'Can you do a Dalek ?' and I sort of said, in a Daleky voice, **'Of course I can!'.** He said 'You've got the job, come up here quickly!', so as the BBC was just around the corner from where I was living I got on my bike and off I went!

Doing the voice is rather like being in air-traffic control. They give you a script and you sit in a little isolated box in a corner of a studio - as if you've some disease or something that mustn't be inflicted upon the rest of them. You have a set of earphones on, and in the left ear you hear what's going on in the control box upstairs (plenty of opportunities for blackmail there!) and in the right ear you hear what's going on on the set. You also have a television screen in front of you, and you have to keep one eye on the screen to tell you what's going on on the floor and the other on the script. So you're sort of organising these four things which are coming into your senses in such a way that it makes reasonable sense. You've also got to remember which Dalek is speaking because they all have slightly different voices. They don't vary that much, except in pitch. Your average sort of go-getting, run-of-the-mill, busy-busy Dalek is the middle range. Your boss Dalek is definitely down there. Then you have the one who panics in the end and blows himself up - the high-pitched one who turns around in ever-diminishing circles and explodes! You mustn't get them mixed up, so if the boss Dalek blinks his ears it's got to be boss Dalek voice (the low one). It's quite simple, really, but you can get into quite awful trouble. There were several colleagues of mine who also did Dalek voices, Roy Skelton for example who's such a busy man these days with his own company that he barely has time to do anything apart from writing and making Rainbow. Roy actually asked me to play Bungle once when John Leeson was off but I couldn't because I was doing something else!

Speaking of Rainbow, **Doctor Who** was never a children's programme - it was treated as a straightforward science fiction thriller. We didn't take ourselves seriously and we had a lot of fun, but we certainly took the stories seriously and gave them our best shot. All my experiences in Barry Letts' shows were happy ones. He has that knack of putting together a company which gets on pretty well together and makes it fun, which is so important.

Unquestionably your most famous character creation for 'Doctor Who' was the evil Davros. How did you win this imposing part ?

Again I think originally someone else was earmarked for the job, but eventually I went in to see them and they decided that as I'd done Dalek voices that it would be quite a nice idea to have me do Davros, particularly as they couldn't see my face. I'm a great mask actor - anything to cover up my face! When acting in a mask you've really got to pay attention to that mask. In fact quite often in my career I don't use my own face - even if you use just ordinary make-up on the stage you're not using 'your' face, you're using one you created. It's interesting to note that when you change the shape of your face, very often the shape of your voice changes as well, and the face changes everything about the character. When it's a mask you just take that one stage further, and what you've got to do is look at that mask very carefully when it's complete and decide who the character is. We had a superb designer, John Friedlander, who very accurately read the character when he read the script of **Genesis of the Daleks,** and created the mask. It would have been a disaster had he not accurately read the character because it would have made it very difficult for me to play because there would have been a contradiction between the mask and the character. But in this instance there was no contradiction. His views and mine coincided exactly.

So from that mask and the script I was able to build the character of Davros. The voice which I evolved had a little touch of Dalek in it because it was an assisted voice, I mean, the man was three-parts dead, kept alive in this wonderful invention of his. So I developed a philosopher gone slightly mad voice quite early. I had a microphone attached to me which saved them using boom-mikes, but when he went into hysteria mode I think they added just a slight amount of oscillation which sounded just like a Dalek and which is obviously where the Dalek voice stems from. But usually he was quietly sinister.

I invented the whole story about Davros. I reckoned that he was about 190 years old and had grown to that great age because he was a scientist and experimented - like a lot of scientists have done throughout history - on himself, and managed to keep himself more or less going without his own eyes and without all of his own voice and hearing, which were all connected directly into this electronic cortex with all its components substituting for his eyes, ears and so on. The logical conclusion of all of that, of course, is the Dalek. I saw this man as probably being a very good man at first, but perverted by the cause of wars and gradually losing all his moral sense so that the ends, no matter what they were, justified the means, and you get this warped character coming out of the other end.

Do you think Terry Nation was consciously basing Davros and the Daleks on Hitler and the Nazis ?

I think there were overtones, yes, but if you go back to Adolf Hitler's history he wasn't a wicked man all his life by any means. I think circumstances and history turned him into a wicked person by our standards. By his standards he would certainly never have seen himself as being wicked. I just think he got perverted along the way, which is terribly easy. I consider doing things today that I would never have considered doing 25 years ago, never, and it grieves me. It's what I resent most about the violence that goes unpunished these days - it has made me more violent and I resent that so deeply.

CONCLUDED NEXT ISSUE...

(Interview conducted June 2nd, 1990)